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A Spectrum of Perspectives on Sri Tyagaraja

by

DR. WILLIAM J. JACKSON

PART TWO*

C. V. NARASIMHAN: TYĀGARĀJA AS PROPONENT OF THE
PATH OF HARMONY AND AS GURU OF THE AVERAGE MAN

While serving as Undersecretary-General at the UN, Śrī C. V. Narasimhan introduced the music of Tyāgarāja to the United Nations by inviting singer M. S. Subbalakshmi to sing before the General Assembly on October 23, 1966 in celebration of UN day. Śrī Narasimhan's teacher was Saṅgīta Kalanidhi Śrī Musiri Subramanya Ayyar, who was principal of the Central College of Carṇāṭaka music in Madras and who taught *bhāva saṅgīta*, the music of feeling, a performance style characterized by sincerity and adherence to the moods intended by the composers.¹⁷

C. V. Narasimhan voices the idea that Tyāgarāja is the proponent of the path of music, which is characteristically harmonious, rather than the way of philosophy which is characteristically argumentative, as an expression of religion. Śrī Narasimhan is appreciative of the harmony which unites and transcends differences preferring it to the more limited verbalized logical viewpoints which, once stated, stand in contradistinction to views expressed by other schools of thought or critics.

Unique

Just what is it that is unique about Tyāgarāja? Śrī Narasimhan sees Tyāgarāja's ability to project a mood as unique, and

notes that Tyāgarāja was a "man of many moods" of great intensity, including exultation, anguish, despondency, and yearning for protection. He also notes that Tyāgarāja had the ability to enable the listener to share in the mood conveyed by means of his melodies and lyrics. Further, Tyāgarāja's ability to enact changes of mood by way of his music, and his coupling of sound and sense, were extraordinary. For example, if in a song the idea "I am bowing before you" is expressed, the music will descend in a demonstration of humility; if the idea is "For the sake of the *gopīs*, did you not lift a mountain?" then the music soars to the heights of the permissible scale¹⁸. Thus, if the listener or singer is moved in reenacting through song "one of the supreme moments" in Tyāgarāja's inner life, he or she "can feel as Tyāgarāja did." Being an inspired genius, Tyāgarāja incorporated into each song a "supreme moment" capable of being revived by the singer.

Simplicity

As a lyricist Tyāgarāja used the simplest words, without any harshness. Homely *grāmya* expressions - the idioms of the village - are used to convey profound meanings through their utter simplicity. C. V. Narasimhan feels that Tyāgarāja's songs

*The First Part of this series was published in the October, 1985 issue.

are poetry, though they are not written in the classical Telugu court poetry style. Further, he finds in the works of Tyāgarāja the proof that it is not necessary to use complex language to express profound and complex ideas.

Unity of Sound & Sense

According to Śrī Narasimhan, (and most other South Indians) Tyāgarāja, Śyāma Sastri, and Muthuswāmī Dīkshitar, known collectively as the “musical trinity,” were all divinely inspired composers. Tyāgarāja’s distinction consists in the variety of moods which he was able to project, and the unity of the sound and the sense in his songs. Also, the ideas in his songs are more widely applicable to life’s situations than those in the other two composers, songs. “Tyāgarāja is my Bible; I quote Tyāgarāja all the time - as with Shakespeare there is something for any occasion.”

Śrī Narasimhan sees the idea expressed in the song “What is the use of *saṅgita* (music) without *bhakti*?” as especially characteristic of Tyāgarāja. He believes Tyāgarāja was saying that music at its best is a way of reaching the divine, and should not be a means to exhibit cleverness.

As I understand it, the essence of Tyāgarāja’s music is to show the ordinary man-in-the-street a simple way to reach God. God is in our hearts and we find him when we are touched by His grace. This contact is, of course, an emotional one and is produced when we sing His praise or react to songs in His praise. This, it seems to me, is the very essence of the path of devotion, surely the sweetest way of

reaching God, and this is the way, the *Bhakti Mārgamu* which Tyāgarāja pointed out for us.¹⁹

Thus, Tyāgarāja provides twentieth-century men and women, whether they be singers conversant with the full meaning of the songs or unskilled listeners hearing the Lord being praised, with a mode capable of “touching hearts and lifting souls to communion with the *paramātmā*” (supreme being), and this is the “true greatness and glory of Kārṇāṭaka music.”²⁰

3. ŚRĪMATI SAVITHRI RAJAN :

TYĀGARĀJA AND NĀDOPĀSANA FOR ALL.

Śrīmatī Savithri Rajan was born in Mylapore, Madras, during the second decade of this century. She was born in a *brāhman* family and as a young woman studied music with the legendary singer and music teacher Tiger Varadachariar. She also studied with Veena Dhanammal, the most lauded *viṇā* player of her era. In 1932 Savithri Rajan won the Music Academy prize for her performance on the *viṇā*. Her enthusiasm for Kārṇāṭaka music has continued throughout her life, and she has passed it on by teaching many pupils. Savitri Rajan is an articulate speaker for her generation of women musicians.²¹

How does Savithri Rajan perceive Tyāgarāja? She characterizes Tyāgarāja as an heroic soul who was able to reach out through shared feelings and colloquial idiom to ordinary people; he was willing to serve selflessly like a mother risking her own life to jump into a pool and save a drowning child. Yet she feels that Tyāgarāja simultaneously holds to the tradition

of communicating the greatest message of the Upanisads. To her, this is an important point, “Because to Hindus the Upanisads together form the core of the Hindu religion; the ultimate, the last word in philosophy, the Upanisads lead one to a transcendental silence.” which is found in the lives of the Buddha, Śankara, and Ramana Maharshi. Savithri Rajan believes that Tyāgarāja, like these other great men, was always meditating, but his medium of expression was *nādam*, “sound”—he was an aspirant who followed *nādopāsana*, the approach or worship by way of sound. She points out that Tyāgarāja composed a song beginning with the word *nādopāsana*²² saying there is nothing higher than worship via sound, music is the best vehicle because Brahman is *nādam*—divine sound—which is the omnipresent omniscient power, “call it Power with a capital “p”, call it God, call it Christ, call it Krishna, call it Rāma.”²³

Music The Vehicle

What was it that Tyāgarāja was expressing in his songs? Savithri Rajan believes that everything Tyāgarāja felt in his search to understand God and have compassion was experienced and expressed through the medium and vehicle of music. In her view, “the greatest, most beautiful thing is compassion, *karuna*, the ability to feel for others.” And every song of Tyāgarāja has “*karuna sāgara*”—an ocean of compassion in it.

The music of Tyāgarāja’s compositions can be so poignant I have seen people with eyes wet when listening to a great piece rendered by a great *vidvān* (knowledgeable performer). To

one who does not understand Telugu and does not know the *rāga*, but is nevertheless moved by the piece and feels the sentiment and emotion in it the communication is through the *nādam*—and there are many such people.....²⁴

The reason there are many is that the communication of Tyāgarāja’s deep realizations occurs at a deep level utilising notes and rhythms best able emotionally to move South Indians of various backgrounds: the unsophisticated, the temple-anchored faithful, the festival-goers who express inner spiritual urges through participation in music and pageantry. These various South Indians feel a lack if a Tyāgarāja song is not part of any musical or religious programme.

A Talisman

Savithri Rajan feels that today’s performing musician “owes everything” to Tyāgarāja. “What is his concert worth if he cannot render an *Aiyarval kirtanai* [song by Tyāgarāja] well? His merit and reputation are judged by this touchstone”. Further, she recalls that her mother, who had “unerring *bhakti*” held that the music-charged words of Tyāgarāja in honour of Rāma constitute a talisman with special power.

As Savithri Rajan sees it, the listener, the performer, the housewife, the spiritual seeker, and various kinds of students,—each in a different way approaches Tyāgarāja and his multifaceted personality, and all find what they need. Tyāgarāja’s inherited traditional riches, which he passes on to others, his simplicity, renunciation



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and sensitivity to the onslaughts of materialism and human frailty, all made this "emaciated, fragile man, a mendicant by choice, a seer, a sage, and a saint by the grace of Rāma," and thus he stands out as an inspiration to all.

She believes that in the fast pace of the modern world Tyāgarāja's *bhakti* message of music and love of God and man is of great value, and that it influences many who have the ear to hear and the leisure to meditate. She recalls that her teacher, Tiger Varadachariar, used to say *Tyāgarāja brought Vālmiki's Rama closer, "adorably closer,"* and in a moment of great appreciative experience, he would even declare that *Tyāgarāja's Rāma was greater than Vālmiki's Rama*. "Tyāgarāja talks to his Rāma, praises, cajoles, and even quarrels with Rāma". She feels that the aesthetic experience is heightened by this intimacy. She feels that the depictions of Tyāgarāja's yearning have elevated and ennobled her thoughts and helped her to keep her equanimity in various situations in her life, and she believes that many others born in her culture have had similar experiences.

In conclusion Savithri Rajan summed up the meaning of Tyāgarāja to her and others in the following manner:

From the cradle I have been drawn by his music. *Kirtanai* [song] means Tyāgarāja *kirtanai* only, such was the sway of his compositions on my life. My revered *gurus*, Tiger K. Varadachariar, Veena Dhanammal, and my mother, Kanakammal Seethapathy, have fed me on this music which

expresses the spiritual torment of the soul seeking to find its mooring²⁵.

4. Dr. PREMALATHA : TYĀGARĀJA AS *BHAKTI* YOGI AND FASHIONER OF HIS OWN FORMS OF WORSHIP.

Dr. Premalatha was once a student of Professor P. Sambamoorthy, and is now the Principal of the Madurai Music College.²⁶ Explaining the meaning and importance of Tyāgarāja in terms of her understanding of *bhakti*, Dr. Premalatha points out that on the *bhakti marga*, or path of devotion, one simply loves the beloved and in this love there is no hard and fast rule, there is no sophistication. One has an image of the beloved, and one calls to the imaged one. The devotee may respect the beloved, or not respect the beloved, may give the beloved comforts, or not give comforts. But at the same time, the beloved is the devotee's, the beloved is in the devotee, and that makes the devotee feel that he or she is with the beloved and in the beloved. "There is absolutely no trace of knowledge. It is only the awareness of God, and nothing else. Yes....Ecstasy!"

Dr. Premalatha defines *bhakti* as

a definite search after the Lord' beginning, continuing, and ending in love. *Bhakti* also means love which is devoid of a possessive approach to God and transcends all earthly benefits. Thus it is its own fruition, its own means, its own reality.²⁶

Dr. Premalatha characterizes love as the easiest way to God, calling it "a kind of eager and continuous remembrance of God." She notes that *bhakti* has often

been compared to the meditative continuous remembrance by the loving wife of her husband. This *nāyaka* and *nāyaki bhāva* (feeling of the lover for the beloved) is expressed in the lyrics of Āṇḍāl, Jayadeva, Nārāyaṇa Tirtha, and others. Tyāgarāja also has written a few songs in the mood of the *kāminī*, (the female lover in separation from her beloved, a mood known as *viraha*), expressing longing for Rāma.

Rama, the Cosmos

Dr. Premalatha notes that in some Tyāgarāja songs Rāma is seen as everything in the cosmos. Rāma is also conceptualized in others as the form of music. In yet other songs, Tyāgarāja talks to Rāma as to a confidant when he is in conflict with others and is bewildered. According to Dr. Premalatha, Tyāgarāja did not discuss his problems with other people, but would go at once to Rāma and pour out his situation in song. He asks in one song if *dvaita* (dualism, the belief in the separateness of the soul and the supreme being) or *advaita* (monism, nondualism) is preferable, but he asks Rāma, not a philosopher, and ultimately he finds the solution.

Thus, in all these types of songs Tyāgarāja relates to Rāma as an intimate friend and confidant. And finally, she notes, there is the song of surrender, or *ātmanivedana* (offering oneself to one's deity) choosing the service of Rāma, rather than the comforts of the world.

In the aspect of Tyāgarāja's devotion which conceives of the divine in the form of Rāma, there are the *utsava sampradāya kīrtanas*, "festival-tradition songs," compo-

sed to accompany the saint's own ritual worship on holy days. In these songs he would ceremonially awaken Rāma from sleep, offer food and milk, sing lullabies, place Rāma on the throne, crown and decorate him. In this way Tyāgarāja created his own household ritual music.

As Dr. Premalatha sees it, Tyāgarāja had surrendered to Rāma, and it appears that Rāma showed him the path of music, an art which he used as a kind of yoga. And with his *nāḍa yoga* he developed his own ways of worship, practices performed out of the desire for his own personal uplift of soul. It became *prapatti* (devotional surrender), the channel and guide for his life, and with it he showed others the way, becoming a teacher of religion to the multitudes through music.

Tyāgarāja used a simple language because he was not conscious of his knowledge when he was praying with devotion to Rāma. Dr. Premalatha elaborated:

When you are with the one you love most there will be no separation, and your intellect will not come to your help to make you appear as if you are a scholar. That style of language does not have all the intricacies and details which have to be considered when you write poetry with conscious effort. It is just a pure flow from the heart, and it need not be in a high formal style. It *should* not be. If you speak very colloquially or even slangy in your mother tongue, you feel quite at home, and the expression is coming from your heart. But if one goes in for perfectly grammatical

expression, one feels the pressures of artificiality, and one feels one is being subtle, and love should not have such subtleties.²⁷

In Dr. Premalatha's view, Tyāgarāja's *bhakti* was a single-minded simplification

of life; it was "a mad faith in Rāma, nothing else." In his uncunning approach of devotion, he would not have thought especially about the grammar of his language: in love, he was speaking as someone from the home in which he was born; he spoke to Rāma as a musical being through songs.

(To be Continued)

NOTES

- 17 C. I. first interviewed C. V. Narasimhan in New York City on Sept. 16, 1980 and subsequently interviewed him in Madras during 1981-82. Other taped interviews in this section were made in Madras, Tiruchirāpalli, Madurai, and Bangalore in 1980-81-82. Further clarifications were sometimes made by correspondence or by reference to written works of the people interviewed. All of the interviewees are notable public figures.
- 18 This reference may be to a song in the *Naukā Caritra*.
- 19 C. V. Narasimhan in "Tyagaraja 1767-1967-A Symposium" (Madras: Sri Sadguru Sangeetha Samajam, Asian Printers, 1967).
- 20 C. V. Narasimhan, Inaugural address, Music Academy, 55th Annual Music Conference, Dec. 20, 1981.
- 21 Based on taped interviews in Madras, 1981-82, and on personal correspondence, letter dated Sept. 20, 1982.
- 22 *Nāḍopāśanace- "Spiritual Heritage of Tyagaraja"* by V. Raghavan and C. Ramanujachari, Madras, Sri Ramakrishna Math, 1966 (SHT) p. 510.
- 23 Based on a taped interview, 1981.
- 24 From a letter written on September 20, 1982
- 25 Based on an interview with Dr. Premalatha. Madurai, Feb. 2, 1981.
- 26 *ibid*
- 27 *ibid*

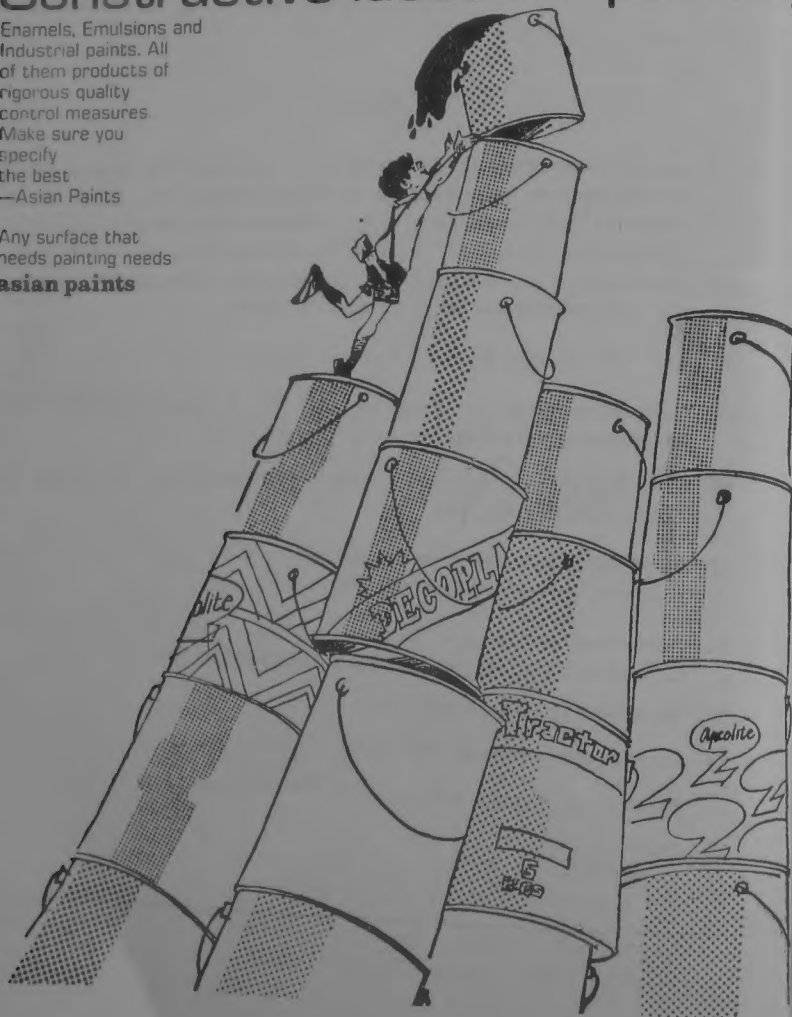
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Tyagaraja's Kovuri Pancha Ratnas

By

Smt. S. K. Rajamani Chari, B.A., B.Ed.

These are five songs written by Sri Tyagaraja in praise of Sri Sundaresa of Kovur, 14 Miles from Madras, when he visited that holy place and hence called the Kovur Pancharatnas.

These songs are the following :

1. "Nammivachchina"—Kalyani-Rupakam
2. "Eee Vasudhaneevanti"—Sahana-Adi
3. "Sambho mahadeva"—Pantuvarali-Rupakam
4. "Korisevimpa"—Kharaharapriya-Adi
5. "Sundareswarunichoochi"—Sankarabharanam-Adi

If we analyse each song, its Sahitya Bhavam, the beauty of each raga used and the other salient features we find that Sri Tyagaraja has undoubtedly chosen ragas appropriate to the sahitya bhavam of the songs.

"Nammivachchina"

In the first song, he requests God to protect him as he came to Him with all his faith in God.

"Nanni Vachchina Nannu

Nayamuga Brovave - Ninnu,"

he says. In this line, each word starts with "na." This is called Sabda Anuprasa in Telugu Grammar. One can rewrite the line and sing thus;

"Ninnu nanni vachchina
nannu nayamuga Brovave."

"Nayamuga" means "in a nice manner."

In Anupallavi, he extols Lord Sundaresa, as one who offers boons when being asked,

"Kommani (take) Va ramulosage
Kovuri Sundaresa."

In the charanam, he explains further how God as requested by Vedas, Agamas and Sastras came to stay in Kovur, as Soundarya Nayaki Vallabha, Nadaroopa, Bheda Vada Rahita and Tyagaraja Varada, in order to rescue the world.

Paramasiva is Chinmaya Swaroopa. Since all Nature gets imbibed in Him, He appears to His upasakas, in Linga Kriti. Inside He is Nadaswaroopa. Veda Sastra Puranas are describing His outward nature in their Pada Vakya Roopas. His Chinmaya Swaroopa is above all the Manovakkus of Vedas and not even His feet are visible to them. In His Nadatmaka Swaroopa, there is no place for Mata Bheda Vadams. So, as such a Nada Murthy and Sri Soundarya Nayaki Priya, Sri Kovuri Sundaresa is prayed to by Sri Tyagaraja offering his Nadopasana.

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"Veda Purana - agama Sastraadulu
Gumigoodi (collected together) Pada-
mulanu Ganajalaka Batimali Veda
(not finding His feet they requested
Him), Sri Soundarya Nayaki Pathe
Bheda Vada Tyagaraja Varada Sun-
daresa, ninnu."

Sri Tyagaraja has fully applied the
Raga Bhava Kalyani in bringing the Sahitya
Bhava of this song. When one sings
"Brovave"

"Ri ga ma pa da da paa"

"Ri ga ma pa dani sari sani dapa"

"Ma pa dani Sa ri ga ri sani dapa" —

one can feel that the swaras used therein,
bring out the depth of the composer's
appeal to God, as well as swara vinyasam
of the Raga Kalyani. In the Anupallavi,
the swaras are in high pitch.

"Sa ni daa sa sa sa sa Ni da ni sa
ni sa ri
Kommani vara Mula nosage
Sa ri ga ri saa ni sa ri sa ni Da ni sa
ni daa

Ko . . . Vu ri sun da
Ma pa da ni sa ri
re . . . sa"

As you ask, the boons are granted
immediately. He is such a Bhakta Sulabha.
The high pitch swaras are embodying this
Bhava. One can perform 'Neraval' also in
this particular line.

In the Charanam, the composer's
philosophical ideas about God reach their
plenitude.

"Pa pa pa paa Ma pa daa Pa ma gaa ri
Veda Pu raa na ga ma sa

Pa ma gaa ri sa ni sa ri gaa ri ri
Stradulu gumi goodi
gaa ma pa da pa ga ma pa da
paadamulanu gana . .
Pa ma gaa ri sa Sa ni daa sa ni saa
ri ri

Jaa la ga Ba ti Maa li
Pamagaari Risasaa
Ve . . . e da"

The composition is so beautiful here
that one can again essay 'Neraval', to
understand the composer's true intention.
In spite of learning and knowledge, people
are yet to realise God. But, God being
kind towards people, has Himself come
down to Kovur, as Nadaroopa, Sri
Soundarya Nayaki Pathe and Bheda Vada
Rahita.

"Sa ni da pa ma pa"
Naada roopa
"ga ma pa da ni da sa ni da pa ma
Sri Soundarya Nayaki
Pa da ni saa Da ni saa sa sa
Pa tha . . Bheda . . .
Da ni sa ri sa ga ri sa ni da ni
Vada Rahita Thyagaraja.
Ri sa ni ni da ni da pa ma
Varada . . . Sunda .
Ni da pa ma ga ma paa da ri"
Re . . sa ninnu."

As already explained God, as Nada-
roopa, comes closer to devotees who are
Nadopasakas. "Gumi goodi" is another
beautiful expression, which personifies the

Vedas, Agamas and Sastras. Not finding His feet, (not able to reach God through knowledge) Vedaagama Sastras then decided to pray to God through devotion and "nadam" which are the easier way to reach Him. Sahityam and swaraa vie with one another to express Sri Tyagaraja's well balanced Siva Tatwam and proves the "Advaita Swarupam" of God.

"Vasudavayani" "Sundarinee divya Roopam", "Nidhi chala sukhama", "Etavunaraa" are some of his famous other songs in Kalyani. It is notable that almost all these songs start in the same Avarohi style. "Sani da pa ma ga ri sa."

"Eee Vasudha...."

In the second song, the Karuna Rasam is aptly brought out in Sahana Ragam. The song brings out the exact Raga Swarupam of Sahana along with the essence of Siva's virtue, His greatness and His Bhaktavatsalyam.

In the Pallavi, Sri Tyagaraja says, "I cannot find a God as great as Lord Sundaresa in this world."

"Eee Vasudha nee vanti

daivamu nendoo gaanaraa."

In the Anupallavi,

"Bhavukamu kalgi vardhillu

Kovuri Sundaresa Girisa".

These are so many interpretations regarding God's form, His sex and His different names. Some called Him Nirakara; yet He is in some Akara. Some imagined Him as "Pranava Roopa." Sometimes, He was identified with Sakti."

'Sivassaktyaa Yukkto', Sri Adi Sankara said. Here, in Kovur, He is Sundaresa, the beautiful, with Soundarya Nayaki.

In the Charanam, the composer describes further his 'Mahimas.' If any body will stay in this Holy place for even half a minute, all his miseries and troubles will be removed.

"Asa che, ara nimusamu
Nee Pura Vasa Monara Cheyuv
Vaari Madi" "Vesati (troubles)
Lellanu Tolaginchi."

[Not only that, He would give Dhana Raasulu (money), Ayuvulu (life), Bhoo-sura Bhakti (devotion towards Brahmins) and Tejamu (Energy and Brightness.) He will make His devotee "Keerti vanta" (famous) In this world. He is further Dasavarada, Tyagaraja Haridaya Nivasaa and chidvilasa.

When we study this song, we notice that such a great Rama Bhakta like Tyagaraja seems immersed in Sri Sundaresa's greatness and virtues, and could not find enough words to describe Lord Siva. Such was his devotion towards God.

The Eduppu of this song has probably inspired Patnam Subrahmaniyar in his song. "Rama Ika nannu." in Sahana. His other songs in Sahana are 'Vandanamu' and 'Giripai'. Karuna and Bhakti Rasams, Sahityam and Sahana Ragam, Siva's unequalled greatness and devotee's equally great devotion seem to vie with one another to find a fitting place in this song, to seep into our hearts.

There is a beautiful chitta swaram also in this song which brings out the raga swarupam of Sahana.

"Ri, Ri ga ma pa Ri ga ma pa da
Da pa ma ga ma ri ga ri sa nii ri sa
ni da
da ni sa nii ri sa ni saa." pa paa Ma
ga ma ri sa ni sa sa sa pa paaa pa
Ma pa ma daa da Da ni sa nee sa
Ni sa da pa ma Daa da ni sa Ri Rii
ga ma ri ga ri sa nee da pa ma da ni
sa ri sa
saa sa pa ri ga ma Rii sa."

"Sambho Mahadeva"

The third song "Sambho Mahadeva" is yet another beautiful piece of Sri Tyagaraja in praise of Sri Sundaresa. "Siva Siva", "Vadaraa", "Ninnu nera", "Sundara daradeham", "Apparama Bhakti" are some of his Prasiddha Rachanas in Pantuvarali and almost all these songs start in Avarohi.

The whole song is full of titles and Viseshanas (qualities) for Sri Sundaresa. He is Sambho Mahadeva, Sankara, Girija Ramana, Ambhoruha Lochana, Parama dayakara, Mrigadhara, Ganghadhara, Dharanidara, Bhooshana, Tyagaraja Hridaya Nivasa, Sura Brinda Kirita Mani vara, Nirajata pada, Gopura vasa, Sundaresa, Girisa, Paratpara, Subhakara.

The composer simply asks for His Grace. "Let his devotion to God never fail him. Nothing else he wants", he says. "Padambuja Bhaktim dehi." What humility!

Let us look into the swara vinyasas of Pantuvarali, used in this song. The Eduppu is like this.

"Sa, sa ni daa pa pa ga ma pa da ni
sa ni sa ri sa ni da pa pa ma ga ma
pa da ni."

"Sa ni ga ri sa ni Da ni sa ni da pa
pa da pa ma ga ri

Ma pa da pa da" "ga ma ga ri sa sa
sa ri ga ma pa da da."

In the Anupallavi,

"Pa da ni ni sa sa sa"

"Da ni saaa sa ni da ni sa ri sa ni da
pa maa"

"Pa da ni ri sa ni ga ri saa"

"Da ni saa sa ni daa pa ma pa da ni"
"sa ni da pa pa paa pa ma gaa Ma pa
da pa daa,"

"Da ni sa ri gaa ri sa sa ni daa pa ma
pa da nii

"Sa ni daa pa pa ma pa da ni da
pa ma Ma pa da pa daa."

In the Charanam —

"Pa pa paa pa da pa pa ma"

"Pa da nii sa ni da ni da pa maa"

"ga ma paa pa pa ga ma gaa ri sa"

"sa ri ga ga ga pa ma pa da paa"

"pa paa pa paa da pa maa"

"pa da nii sa ni da ni da pa ma"

The whole song helps one to learn Raga Pantuvarali in its facets so easily, by just following these swaras. The intensity

of devotion is heightened along with the depiction of the Raga.

"Kori Sevimpa Raare"

The fourth song "Kori sevimpa Raare" in Kharaharapriya is yet another elegantly chiselled sculptural piece in the edifice of sangeetham and sahityam.

In the Pallavi Sri Tyagaraja requests people to worship Sri Sundaresa to fulfil their wishes.

"Kori Sevimpa Raare
Korka leedera."

Kharaharapriya excels here with the swara vinyasam: "Pa da ni da da pa", "Pa da ni sa Sa ni ni da da pa", "Ma ga ri ga Ma 'pa." "Ma ga ri Pa ma ga ri" "Sa ri gaa", "ri ga maa, ga ma paa, pa ma ga ma paa."

He explains further how Sri Sundaresa is established at Kovur. His divine presence is holding the Subhakaram of Sri Parvathy. He is Sundara Murthy. It is a well known fact that Lord Siva is in both forms at Kovur - i.e. in Lingakriti and in beautiful "avayava murthy." The high pitch swara starts thus:

"Ri Ri ga gaa Ri ga maa Ma ga pa ma
Ma ga gaa ri Ri sa ni sa Ri ga ri sa
Pa da ni sa ri" ...

"Sri Ramani Karamau
Kovuri Sundara Murthini."

This high pitch swara highlights the greatness of Lord Sundaresa.

The whole of the charanam offers excellent scope for Neraval. One can give expression to all the sangathis and gamakas of Kharaharapriya as well as the grandeur of Siva. Let us look into the Bhavam of the Charanam first.

"Surulu Veyi Vanne Bangaru
Virula che Poojimpaganu,"

(As Devathas worshipped Siva with thousand - hued gold flowers.)

"Bhoosurulu Sanakadi Mauni
Varulu Nuthimpaganu."

(As Brahmins, and Sanakaadi mauni varulu praised Him with their Slokas),

"Sirilittunani Koluva yundu"

(As Siva has offered to bless the world with Sampadas,)

"Sri Soundarya Nayika Varuni"
(The Husband of Sri Parvathy)

"Sri Tyagaraja Varaduni,
Paramatmuni, Haruni"
(the Protector of Sri Tyagaraja, Paramatma and Hara)

"Kori Sevimpa raare
korke leedera"

Now the swaras are used to express the above words :—

"Pa ma pa, pa ma ga ma paa pa,
Pa ma ga ri. Ri ga ma pa da ni da
pa da pa ma ga ri sa Ri ga ma pa
Ma ga ri sa." "Ni da ni pa Ni da da pa
Ma ga pa ma Pa ma gaa, "Pa da ni sa
ri sa sa ni ni da da pa. "Ri ga ma pa

da ni saa ga ri gaa ri ga maa
ga ma pa ma ga ri saa" Ni sa
ri ga ri sa Ri sa ni da Ni da pa
da pama ga ri gama"

Needless to say, the above swaras fully bring out the raga swaroopa in its essence, while the Sahityam brings before us the "Koluva" of Siva, His grandeur, and dignified divine presence. Who can sing better in this vein than Sri Tyagaraja, the great vaggeyakara? Sangeetha rasikas and Sahtya priyas will realise the greatness of the composer in this song.

This song can be more appropriately sung, with Anupallavi, Charanam first and then the Pallavi, Charanam first and then the Pallavi, to understand its meaning better. "Chakkani Raja", and "Pakkala Nilabadi" are some of his other famous songs in Karaharapriya. Sri Tyagaraja, the Rama Bhakta is entirely "a Hara priya" here.

"Sundareswaruni"

The fifth song "Sundareswaruni" is really the best jewel in the crown of Lord Siva in Sankarabharanam made by Sri Tyagaraja. The song starts in Vilambam; carrying all the beautiful embellishments and beautiful gamakas of Sankarabharanam the Pallavi can be sung as Pallavi in 5 gatis.

After seeing such a Sundaramurthy as Sundaresa, (Eesa of Beauty) one does not feel like seeing other Gods. "Sundareswaruni joochi Surula Manasu vachchunaa."

The place where the Lord is abiding is Kovur Kshetra which is equal to Kasi in its holiness.

"Andamugala vara kasike Samaana
Maina Gopuramandu Velayu."

The composer further describes the beauty of Siva, thus:

"Charanamulanu Bangaru Noopura,
mula"

"Karamula Rava Kankana
yugamulu"

"Sri Kara mukhamuna kasturi
Tilakamu" "Merayuchu nundu
Lavanyamu gala."

"He has golden trinkets in His feet, Diamond Bangles on His hands, He has put Kasturi Tilakam on His forehead. His 'lavanyamu' is very bright'.

In the second Charanam, he sings about the persons surrounding Him.

"Okacho Brahmaadi Surulu"
Okacho Nirjara Vaara Tarunulu,
Okacho Tumburu Naaradaadulu,
Okacho Bhaktulella Paadu."

"He is surrounded by Brahmaadi Surulu, Deva Vaaranganas, Tumburu Naradaadis, and Devotees."

In the third Charanam, Siva is described as "Rajaraja's friend, Raja Sekhara, Gopura vaasa, Rajasa guna Rahita, Sri Tyagaraja Poojita, and Rajata Girisha."

Thus, with these five precious jewels of bhakti and music, Tyagaraja adorns Siva and portrays Lord Sundaresa of Kovur as 'Bhakta Sulabha, Naada Roopa, and Sri Soundarya Nayaki Vallabha,' all protective and most handsome. Kovur is indeed blessed not only with Lord Siva's Holy Presence but the unseen spirit of Sri Tyagaraja himself hovering for ever around Lord Siva.

In this world,
 Take always the position of the giver,
 Give love,
 Give help,
 Give service,
 Give any little thing you can,
 But keep out a barter.
 Make no conditions.
 And none will be imposed.
 Let us give out of our Bounty
 Just as God gives to us

— Swami Vivekananda

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The concept of Sruti in Carnatic Music

by
 SUBBUDU

Carnatic rasikas invariably flock to hear Hindustani musicians when they sing in Madras. I remember a few years ago when Parveen Sultana's concert was announced under the auspices of the Krishnagana Sabha; tickets, though high-priced were sold months in advance. What is so great about Hindustani music? One is not able to discern. It has no krithis worth the name, no swaraprastharas as intricate as in the Carnatic style, no percussion patterns keeping pace with the mainstream, no Thani Avarthanam and lastly, lasts hardly an hour-and-a half. And mind you, the artists concerned are paid fabulous sums, almost ten times the amount paid to our musicians.

Immaculate Sruthi

Baffling indeed, but the reason is not far to seek. Unlike our musicians, Hindustani musicians are immaculate in the Sruthi aspect. Being deprived of an exhaustive repertoire like ours and being restricted to morning, midday and evening ragas, they have only to master a handful of ragas to keep the business going. For Concerts being held only in the evenings, the ambit is restricted to Purya, Yemen, Bhup and a few others.

Hard Training

But they have their strong point in their intense voice culture. In their initial training, Akhara Sadhaka is a pre-requisite.

No getting away from it. The Gurus teach the scale and the disciples have to go down and up the scale in three paces until they have completely mastered them. After a year, it almost becomes a routine for them to be able to negotiate the scale in its three Bars and at times a quarter or half more. To be precise, Parveen Sultana even covers the fourth octave effortlessly.

Music Must please

Music has to please first. Technicalities come later. Unless music is able to enter the tympanum there is no question of its being able to permeate into the head or the heart later. All great composers have laid immense stress on the sruti concept and Tyagaraja says in his kriti "Soga-suga" that sruti suddham is an essential requisite for music.

It is this great asset of Hindustani musicians that makes their recitals popular everywhere including the south. The range of their voice, the tonal timbre assiduously cultivated and their precision in negotiating and executing taans make their singing extremely soothing and palatable. It would be interesting to note that they even tune the Tamburas in accordance with the scale they operate. For example, while singing Malkauns they retune the Panchamam wire into the Madhyamam and likewise have a Gandhara also while singing Puria. The harmonious merger of their voices into the well-tuned tambura embellishes and

enriches their singing, so much so that every one in the audience, initiated or un-initiated, feel enraptured by the music. So much for Hindustani music.

Wrong Emphasis

In sharp contrast what obtains in Carnatic music is depressing. For one thing there is only one tambura which is invariably inaudible. And lo and behold, even in ragas where the Panchamam is eschewed (varja) tambura is stroked on the panchamam wire also, and nobody cares a fig. How odd and incongruous! The great asset of having wide repertoire and the other one of possessing the swara-prasthara technique, I feel, do not make it incumbent on the Carnatic singer to pay any heed to the need for strict adherence to the sruti. Partly as a consequence, the average Carnatic rasika over the years has developed a taste for the *content* of the music rather than the *purity* of utterance. He is captivated by the technical virtuosity of the musician rather than the melody content of music.

Might sound uncharitable but I am forced to substantiate my allegation. A few years ago, K. V. Narayanaswamy was giving a concert in Delhi and was rendering an alapana and song in the raga Sriranjani in which the note Panchamam is taboo. But the Panchama string in the tambura continued to vibrate. Not many in the audience—nay, nobody in the audience, seemed to be aware of this incongruity. The disparity was all the greater as, in addition to the tambura there was also the sruti box with Panchama, amplified.

Such a situation would never come to prevail in the case of Hindustani musicians.

They preserve, nurture and take great care of their voices all the time. For instance, you can't hear a Hindustani vocalist talking loudly. He adjusts his food habits to preserve the quality of the voice, the simple reason being that except for the tunefulness of his voice he has *nothing much* to offer. This perhaps is the main reason for Carnatic music not having universal appeal. If M. S. Subbulakshmi or Mani Krishnaswamy has been able to have universal acclaim, it is mainly due to their impeccable and well sustained voices with immaculate sruthi purity.

Revamp Training Courses

It is therefore time the Gurus and Music institutions had a reorientation scheme in this direction. In Western countries voices are graded according to their timbre and students are trained to specialise in singing in that suited scale. There is no free-for-all there. We need not copy their system entirely but at least the system of Akarasadaka - uninterrupted free flow singing - must be introduced in the curriculum. The first year should be devoted *entirely* to voice culture with the students taking up a few *varisais* and practising them incessantly until they master three-and-a-half octaves. This would indeed lay a strong foundation to their music. Once this is achieved, we can have a band of bright youngsters who will be able to make our rich heritage of Carnatic music ensure universal appeal. The stigma attached to Carnatic music—that it is intricate, too much for the head and very little for the heart and ears—would vanish.

Filmdom snaps up good voices

There is no use in blaming film music for the decay in the quality of Carnatic music and the resultant decline in rasikas. Many may not know that the music directors of the celluloid are meticulous in selecting voices. They judge the timbre with great care and ensure that it would be able to negotiate any phrase however difficultly aligned. It is a sad commentary on our music organisers that, due to their unjustified prejudices and short sightedness, they have driven many good voices to the cinema.

Jesudoss and Vani Jayaram are instances in point. The former was trained in

Carnatic music in the college and later came under the spell of Chembai Vaidyanatha Bhagavata. Vani Jayaram had won prizes and medals in the music competitions held by the Music Academy but what happened to them? They ran from pillar to post for opportunities to sing and no one took any notice of them. The loss to Carnatic music therefore, became an immense gain to the tinsel world.

It is never too late. Serious minded men who matter should give immediate thought to this matter and usher a new era of sruti consciousness in Carnatic music. Until then the Sruti would remain only as the name of a music magazine.

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PRESIDENTIAL ADDRESS OF DR. S. RAMANATHAN AT THE 59TH CONFERENCE OF THE MUSIC ACADEMY, MADRAS.

Your Excellency the Governor of Tamilnadu, President and office bearers of the Music Academy, Members of the Experts Committee, Vidvans, Vidushis, Ladies and Gentlemen: At the outset I wish to express my heartfelt thanks to the authorities of the Music Academy and Members of the Experts Committee for selecting me for the rare honour of presiding over the 59th annual conference of this august body.

My feeling of joy and fulfilment is all the greater when I realize that this unique honour, coveted by every Carnatic musician, was conferred on three of my Gurus, Tanjore K. Ponniah Pillai, Tiruvaiyaru Sabhesa Aiyar and Tiger Varadacharya in the fourth decade of this century.

My mind harks back to 1934 when our Principal Sabhesa Iyer brought some 20 music students to Madras to attend the Music Academy Conference over which he presided. It was then that I first saw and heard the giants of those days in the field of music like Tiger Varadacharya, Gayaka Sikhamani Muthayya Bhagavathar and Mysore Vasudevacharya. The morning deliberations as well as the evening concerts by stalwarts left an indelible impression on my young mind.

My Training

As regards my own musical background, I must mention with profound gratitude

my early teachers Tirukoilur Ramudu Bhagavathar and Manalurpettai Subramanya, Dikshitar who taught me the initial lessons. After I joined the Annamalai University, a galaxy of teachers like Ponniah Pillai Sabhesa Iyer, Tiger Varadacharya, Sattur Krishna Iyengar and Madurai Subramanya Iyer and later, Valadi Krishna Iyer and Vina Devakottai Narayana Iyengar, initiated me into the intricacies of Carnatic music.

I feel I should express my indebtedness to Nagaswaram Chidambaram Vaidyanatha Pillai, Karaikudi Vina Brothers, Anayampatti Jalatarangam Subbier and many other vidvans who helped me to enrich my knowledge of music.

The Music Academy.

My association with the Music Academy has been long and fruitful. Except for a few years I spent at Pudukottah, I have never missed the conference sessions of the Academy from 1945 onwards. The raga lakshana discussion, in which almost all the stalwarts participated, was an education in itself. I vividly remember one particular session on Tanam singing which Tiger Varadacharya requested Vasudevacharya to initiate.

Later I myself started participating in the morning deliberations. In 1956 I read my first paper on the musical scales described in the Cilappatikaram. I shall always remember the encouragement given

to me by the late Dr. V. Raghavan which made me study several ancient treatises on music. Another blessing in my life was when I, along with Sri B. Rajam Iyer, was connected with the Tamil edition of the Sangita Sampradaya Pradarsini of Subbarama Dikshitar, a monumental publication brought out by this Academy. I was overjoyed when, in 1979, I was invited to deliver the Dr. V. Raghavan Shastiyabdarputti Endowment lecture on Vidyaranya's 'Sangita Sara', about which I received rare material from Sri T. S. Parthasarathy.

Gurukula versus Institutional Training system.

I was extremely fortunate in my teachers while studying at the Annamalai University. Our life as students was like that of a gurukula institution. Though the classes were supposed to be held from seven to ten in the morning and from two to five in the afternoon, we were practically at the residence of our teachers all the time. They transmitted their knowledge to us without any reserve.

Music Teaching in the West

When in 1964 I was called to U. S. A. to teach South Indian music at the Wesleyan University, I took the opportunity to visit almost every school in Connecticut State to study the methods of teaching music there. In U.S.A. they start teaching music to children even in the nursery stage. Their belief is that no child is unmusical. It is astounding that every child is initiated not only into the 3 'R's, but also into musical notation. Every school invariably has a choir and a band and the number of young people taking to instruments is simply amazing,

It is gratifying that here also more people are taking to instruments now, especially the Violin. It is hoped that our people will also realise the importance of musical education to the young. We can start training them even in the nursery stage as in the West. We may also have the target of having at least one music teacher in every school throughout the State. I understand that this experiment has been very successful in Kerala i.e. every student who passes out of the music colleges there is assured of a job as a music teacher.

Documented History of South Indian Music.

In U.S.A. and Europe universities play a great role in preserving classical music. Societies like the Pro-musica have sprung up, which undertake research in instruments and the music of the past, and try to produce the music as it was played at the time of its composition. This helps to study the history and evolution of the music down the ages. A well-documented history of the music of South India needs to be written. Sources like the Sangam Tamil classics, Cilappatikaram and its two commentaries, Bharata's Natya Sastra, Brihaddesi, Sangita Ratnakara, Sangita Sara, Chaturdandi Prakasikai, Panchamarabu etc have to be studied with this end in view. Bharata in his Natya Sastra has paid a glowing tribute to the people of the South for their adeptness in the fields of vocal music, dance and instrumental music, and proceeds to define the South as the region lying between the Vindhya mountains in the North and the ocean in the South. i.e. the region where the four languages Tamil, Telugu, Kannada and Malayalam are spoken today.

Preservation of the authentic versions of compositions.

The concept of Raga is unique to Indian music and the study of its evolution down the ages is a fascinating one. In the ancient Tamil land the Pann system was evolving independently and about the beginning of the Christian-era, the North and the South seemed to have fused into one musically. In the Tamil Country the Seventh and the Eight centuries witnessed a spate of music, when the Alwars and Nayanmars enriched our music through their innumerable devotional hymns in Tamil. We are able to recognise many ragas in these hymns, i.e. ragas like Kedargaula. Pantuvarali, Sankarabharanam, Nilambari, Ahiri, Navaraji, Yadukulakambhoji, Kambhoji, Bhairavi, Saurashtram etc. If one listens to the Tamil Tevaram hymns, Yaksha Gana of Karnataka in Kanada, the Padas of Kshetrajna in Telugu or the Kathakali songs in Malayalam, one is bound to be struck by the fundamental unity underlying all of these forms. There seems to be a continuity in tradition though new ragas have emerged from time to time as evidenced by the mention in the Sangita Ratnakara of "Purvaprasedha" ragas and "Adhunaprasedha" ragas i.e. ragas which were known long ago and those which have come into currency now.

By the 15th century the concept of Mela and Janya took shape and thanks to Venkatamakhi (17th Century) the mela-karta scheme adumbrated by him opened

up new vistas and later composers like Tyagaraja, Dikshitar and a host of others enriched our music through their immortal compositions. If we want to preserve our musical tradition, these compositions have to be preserved for posterity in their authentic forms. Institutions like the Music Academy can play a vital role in such a project. Authentic versions may be both recorded and published in book form with notation.

Music appreciation Course.

My experience in the West has also enabled me to know the value of music appreciation courses for the benefit of the common man. Here also the Academy may step in and organise such courses under its auspices.

Our Bhajana Paddhati.

Last year, Sangita Kalanidhi M. S. Subbulakshmi suggested at this Academy the starting of Bhajana programmes and I welcome the suggestion with all my heart. As in the Olympics, participation is the most important thing and our Bhajana Paddhati affords ample scope for audience participation.

I once again thank the Music Academy for the unique honour bestowed on me and earnestly request Vidwans, Vidushis and others to give me all advice and co-operation for the successful conduct of this 59th Conference. ...20-12-'85

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Nagaswaram Tradition Systematised by Ramaswami Dikshitar

By

T. SANKARAN

There is no day that has no festival in the temple dedicated to Goddess Kamalamba and Lord Tyagaraja at Tiruvarur in the Tanjore district. Tiruvarur has loftier claims to holiness than holy Benares. Kamalamba and Tyagaraja had a huge retinue of musicians, musicologists and a hierarchy of dancers with the *Rajadasis* at the helm and the *nagaswara-karas* (pipers) to propitiate them. There was also a mammoth orchestra with an array of 32 musical instruments. The *BURI*, the *EKKALAM*, the *VANGAA*, the *TIRUCHINNAM*, the *SANGU*, the *KIDUKOTTI* (the conical pair of drums beaten with looped canes) the *PANCHAMUKHA vadyam* (the five-faced drum with deer-skin parchment heads), the *SUDDHA Maddalam* (the magnum sized *mridangam*), the *BAARI NAYANAM* the magnum-sized *nagaswaram* with the tell-tale mouth-piece reed) are a few of the extant survivals even if not in effective use. These instruments necessarily needed an army of artistes in a ritual-ridden temple where every religious ritual was heralded by a musical or dance sequence.

Ramaswami Dikshitar, the father of Muthuswami Dikshitar, systematised the ritual of the *Nagaswaram* music in the Tyagarajaswami *Devasthanam*. The tribe of *nagaswasukaras* included and continues to include not only the pipers, but it is a

more comprehensive term describing the 'farmers of music' known today as *Isai Vellalas* comprising pipers, drummers, dancers, dance masters and various other functionaries not merely for entertainment but also for performing rituals.

The world of Karnataka music is today agog with the celebration of the birth bicentenary of Muthuswami Dikshitar. In grateful thanks to his monumental contribution of compositions, musicians and musicologists are dusting the cobwebs off musical master-pieces and are also exhum-ing a few others buried in the mists of time. In this resurrection of Muthuswami Dikshitar, our thoughts go back to the great seers and their methods of preserving compositions from the vandalism of time. The *parampara* of Muthuswami Dikshitar, particularly Subbarama Dikshitar from 1904 and Ambi Dikshitar have collected several compositions in printed publications as *Sangita Sampradaya Pradarsini* while the *Sishya paramparas* of the Tanjore Quartette with several others continue to propagate the compositions in music and dance concerts as well.

But Ramaswami Dikshitar (1735-1817) had a more realistic, practical and catholic outlook; he looked up to Kamalamba and Tyagaraja, the patron deities of Tiruvarur, and the 64 arts to preserve and propagate

religion and Bhakti sugar-coated with the science and art of music. The *nagaswaram* music, audible symbol of the temple, is a permanent religious furniture co-existent with the ecclesiastical institutions. The vociferous open-air band is a powerful loudspeaker carrying the message of the temple to thousands of willing and unwilling ears. The temple as the abode of divinity is the centre of attraction also as an University inculcating the highest tenets of religion and philosophy, music and dance and what not. Tiruvarur is also the birth place of the musical trinity, Dikshitar, Syama Sastri and Tyagaraja and hallowed by the *Tevaram* hymns of the three singing saints: Appar, Sambandar and Sundarar. The Tiruvarur temple is famous for its riot of festivals and incidental deluge of *nagaswaram* music. Ramaswami Dikshitar made gold of the situation and perpetuated the *nagaswaram* code which in turn perpetuated the music of the Dikshitaris.

Subbarama Dikshitar in his *magnum opus*, the *SANGITA SAMPRADAYA PRADARSINI* published in 1904, has recorded the bare fact that Ramaswami Dikshitar had systematised the *nagaswaram* tradition but has left no details of the system. Many details of this 200 year old *sampradaya* have to be reconstructed from the relics that have survived the ravages of time, the expediencies of changing times and values and also the explosion of puritanism of state policies which confused moral turpitude with the temple arts. The accent on the spiritual side of art to the detriment of its secular and commercial possibilities and the puritanic pretensions in gubernatorial circles in recent times have

not been very advantageous in a material world.

Coming back to the *nagaswaram* music perpetuated by the gifted seer Ramaswami Dikshitar, tradition has it that it was by no means a one-way traffic. The *nagaswarakaras* played the compositions and the dancers danced to the tunes of the Dikshitar brand of *chowka varnam*. The *Raja Dasis* (the royal courtesans) were at the apex of the hierarchy of *Dasis* considered *non pareil* for their eminence in the mimetic art of *abhinayam* interpreting the songs sung by themselves; the investiture for the office, of the *Raja Dasis* was an exacting test for the art cadets. That was the tradition of dancing anterior to the systematisation of the dance repertoire by the Tanjore Quartette. The *Raja Dasis* were expert musicians who had the confidence of the Dikshitaris to set the music to the *Sahityams* of the Dikshitar tribe. The respect that Muthuswami Dikshitar had for the Tanjore Quartette is borne out by his acknowledgment of them as *Bharata Sreshtas*; like-wise he held several of the dancers who were also his disciples in great esteem. Ramaswami Dikshitar is known to have collaborated with Syama Sastri, Chinnaaswami Dikshitar and Muthuswami Dikshitar in the composition of the *swarams* for the *Chowka varnam* in *Sriranjani*: "*Sami ninne Kori*".

The most authentic and concrete evidence is the *nagaswaram* instrument and the *nagaswarakaras*. The instrument appropriate to the service in the Tiruvarur temple is the *Baari* or the *magnum* with its tell-tale reed-mouth piece called '*Seevvali*, sticking out ubiquitously. *Baari nagas-*

warams, larger in length, have been developed in modern times in contrast with the more common shrill high pitched *Timiri nagaswaram* in vogue till Madurai Ponnuswami Pillai opted for the more pleasant *Baari*. Apart from the individuality of the instrument and its mouth piece, the Tiruvarur temple *baari* has its own peculiarities and limitations in respect of manoeuvrability and reach, which determined the style of play. Some songs of Ramaswami Dikshitar and Muthuswami Dikshitar can be heard only in the Tiruvarur temple played on the temple *Baari* and nowhere else. The rituals of flag hoisting and indication of punctuation points in the procession of the temple deity are still heralded only on the *Baari*.

Regarding the contents of the compositions played, they depend not only on the structure of the *Baari nagaswaram* but also on the nature of the occasion and the festival. The role of the *nagaswaram* in rituals in temples as a rule is significant and a few melodies are the monopoly of the *nagaswaram*. Such for instance is the *Mallaari* played in the Gambhira Nata raga. This type of composition has no *sahitya* (or text) but the notes of the Nata raga are spun around tala solfa syllables-the *tuttukkaram* as it is known. The conch was likewise a percussion accompaniment to the *Nagaswaram* as second fiddle to the *Tavil* (drum) but the tradition is all but dead.

The repertoire for the *Nagaswaram* founded by Ramaswami Dikshitar and most likely modified in the process of evolution during the last two centuries displays several unique features. *Varnams*

and *padams* are indispensable compositions. *Chowka varnams* of Ramaswami Dikshitar, Ramaswami Pillai, Ponniah and a host of other unknown composers in ragas like Brindavana Saranga, Nilambari, Purnachandrika continue to be played on the *nagaswaram*. Also Tamil *padams* of Subbaramier, Kavikunjara Bharati and Mookku Pulavar, who flourished much later than Ramaswami Dikshitar but it is likely they snowballed the repertoire from the stock of the *Rajadasis* in the succeeding generations.

Kritis of Ramaswami Dikshitar, "*Vasi Vasi*", and Muthuswami Dikshitar ranging from the ubiquitous *Vatapi Ganapatim*, and those of Subbaroya Sastri and Papavinasamudaliar and Tillanas are there in plenty but some of the Kritis of Dikshitar are alive today only in the *nagaswaram* repertoire to be played during *Dwajarahnam* etc. They are never in circulation otherwise. Ramaswami Dikshitar could not have found a better medium for the propagation of these kritis than the *Nagaswaram*. The temple in a sense became an university of Fine Arts and a broadcasting station of those days. Sophisticated clarinet plays a supplementary role purveying the *mallari* in modern times. Sans the *sahityam* the tala-oriented *Mallari* is strung in the conventional 35 talas and apart from heralding rituals is capable of reaching intellectual heights in competition with the *Tavil* (Drum) or other *nagaswaram* vidwans. Like the stranglehold of the *Mallari* on the *Nagaswaram*, the *Rakti Melam* is another rhythmic skyscraper on the *Nagaswaram* which pipes ragas other than the *Nattai* round the formula: "*Dhin takka taddi tai*". The *Natakuranji*

raga is considered the best of all hand maids to the *Rakti Melam*. (*Rakti Melam* concerts as part of the temple rituals are well known battles-royal and Semponnar Koil Ramaswami Pillai and his descendants are considered the last word in this branch in the *Nagaswaram* world.) The *Mallari* and the *Rakti* are the exclusive melodies of *nagaswaram* music learnt traditionally by vidwans from father to son employed in temples all over Tamil Nadu and it is likely that it had its legitimate place in the Tiruvarur temple also along with compositions of the Dikshitar family.

The invariable accompaniment in a *Nagaswaram* recital is the *Tavil* (drum) but the Tiruvarur tradition always found room for the *Kodukotti* (conical pair of drums beaten with looped canes) and the *sangu*. The *kodukotti* has the privilege of elbowing out the *Tavil* accompaniment and stepping into its shoes during the *Rathotsavam* (car festival). Today there is but a solitary octogenarian expert ploughing a lonely furrow and it is the unique privilege of the temple management to starve him to his salvation. The conch as a percussion instrument became a dead letter long ago though one Mahalinga Kurukkal is trying his hand at the impossible task of resurrecting it as a principal concert instrument.

Propitiation with *nagaswaram* strains is an inescapable daily ritual of any temple and with a concentrated dose during festivals. The Tiruvarur temple is no exception to this routine but this temple had an orchestra of 32 musical instruments some of which have been resurrected latterly. The temple rituals reflect aspects

of social life from womb to tomb and the signature tunes played as *Tirupalli Ezhuchi* luallaby, *nalangu*, *oonjal* (when the bridal couple swing in the *jhoola*). The sounds are onomatopaeic and reflect the sense.

The extant *nagaswaram* repertoire reputed to have been systematised by Ramaswami Dikshitar includes several of his own compositions viz. the *Kriti*, in *Sahana Ragam/Adi Talam* :

Vaasi Vaasi Vaasi Vaasi Yanuchu
Varnimpa rada Janulaara"

and several *chowka varnams* as the *Sri-ranjani* piece : "*Sami Ninne Kori*" and "*Yala Nanne*" in '*Purnachandrika* and "*Valachi vachi*" in *Hindola Vasantam*. Tiruvarur Chinnatambi Pillai used to render these *varnams* after having forgotten most of such gems as he ran his godly race driving quill in a provision store for a pittance. The *nagaswaram* repertoire could boast of nearly 17 *varnams* in *Navaroz*, *Nilambavi*, *Kedaram*, *Ritigowla* and *Yadukulakambodi*. They present a bewildering variety by composers as Tiruvarur Ramaswami Pillai and some others anterior to Ramaswami Dikshitar and also by composers of the later generations.

The major part of this *nagaswaram* repertoire consists of nearly 40 *padams* which should intrigue the research scholar. Not one of them is a composition of Ramaswami Dikshitar. Most of them are compositions in Tamil propitiating deities in the Eagle Mount (*Tirukkazhikkunram*) and Princes like Kumara Ettendra of the Royal House of Ettayapuram which patronised the Dikshitar family, The Tamil

padam in the *Sama Ragam* is a joint venture by Mookku Pulavar, the poet laureate and Balaswami Dikshitar, the youngest son of Ramaswami Dikshitar. The variety of the ragas clothing the *Padams* ranging from *Ahiri*, *Ghanta*, *Sama*, *Huseni* and *Asaveri* is a contribution of several composers mostly unknown but some of the names are well known eg. Papavinasa Mudaliar (18th century), Vaideeswaran Kovil Subbaramier (19th century), Kavikunjara Bharathi (1810-1896) and Mathura Kavi (18th century). The *Brahmotsavam* of the Tiruvarur temple observed in May each year, lasts nearly 22 days and the principle of variety envisaged by Ramaswami Dikshitar himself should well have lent room for the widening of the repertoire in the course of the last two hundred years. The staggering variety amidst the routine ritual music for 22 days is an achievement.

In systematising the repertoire of the ritual music, Ramaswami Dikshitar seems to have capitalised the association of the Dikshitar family with the *Nagaswaram* tribe of musicians. The modern title of *Isai Vellalar* is more comprehensive and self-explanatory than *Nagaswarakarar*. The term has a wider connotation describing the traditional and professional class devoted to the terpsichorean art as pipers, drummers, dance teachers, etc. The performers on the *Nagaswaram* had the *Nacchiar Mantapam* all to themselves for their platform and they had the *Melakkara patta* which they recently converted into the "T. N. Rajaratnam Pillai Isai Mantapam"; similar endowments exclusively for the *Tavilkaras* (Drummers) in

course of time were converted into the *Rajakkattalai* and today the Magistrate's office is housed there. The dancers originally had their profession and art solemnised at a place near *Vedaranyam* and dancing before it, systematised by the Tanjore Quartette, consisted of singing *padams* and interpreting them with *abhinayam*. There was a hierarchy of *dasis* and the *Raja dasis* at the pinnacle of the hierarchy of *dasis* were past masters in music and musicology and the Dikshitar family never seem to have hesitated to seek the guidance of the *Raja dasis* to provide the *dhatu* (music) for the *matu* (*sahityam*) moulded by the Dikshitar family. Prof T. S. Letchappa, instructor in *Nagaswaram* in the Govt. College of Music, Madras, is an authentic relic of the Tiruvarur tradition which his ancestors practised as employees of the temple. In the conventional style, he has been trained not merely to pipe the bare bones of the notes but he is a versatile vocalist capable of singing the innumerable *varnams*, *padams*, *kritis* and folk melodies of the tradition with textual clarity and chaste diction. The honoured place in the repertoire is given to the *padams* and the first composition to follow the ubiquitous *Mallari* on the first day of the 22-day festival is a *padam* in *Mohanam*. The entire music is a devotional offering to the patron deities and the venue is the temple precincts. The scholarly Dikshitar do not seem to have fought shy of the expression of *madhura bhakti* (*sringara rasa* or erotic sentiment) in the *chowka varnams* and *padams*. (Courtesy: The Indian Musicological Society, Baroda)

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Fallacies and Facts About Muthuswami Dikshitar

by

T. S. PARTHASARATHY

Light on Vaggeyakaras.

Unlike the biography of Tyagaraja, which was written shortly after his death by two of his disciples, Walajapet Venkataramana Bhagavata and Krishnaswami Bhagavata, there is no contemporaneous account of the life of Muthuswami Dikshitar. The original and the most reliable account is the one published in the 'Sangita Sampradaya, Pradarsini' (1904), the monumental Telugu work written by Subbarama Dikshitar (1839-1906).

The reason is not far to seek. Subbarama Dikshitar, whose original name was Balasubrahmanya, was the grandson of Balaswami Dikshitar, younger brother of Muthuswami Dikshitar, through the former's daughter Annapurni. As Muthuswami Dikshitar and his two brothers had no male issue, Balaswami Dikshitar adopted the young Subbarama as his son, took him with him to Ettayapuram, where he was the Asthana Vidwan and put him through a rigorous course of training in Sanskrit, Telugu, Sri Vidya, Vina and musicology. Subbarama Dikshitar later became a musician, composer and 'lakshanakara' in his own right. Surprisingly enough, Subbarama Dikshitar calls himself, on the title page of his *magnum opus*, "the son of Sri Muthuswami Dikshitar who composed kritis with the 'Guruguha mudra'. The young Dikshitar could not have even seen his grand-parent because Muthuswami Dikshitar passed away in 1835, four years before Subbarama was born.

The biographies of more than 75 composers, which occupy the opening pages of the 'Sangita Sampradaya Pradarsini', form the basis of later research in the course of which more detailed information regarding those vaggeyakaras has, naturally, come to light. For example, Subbarama Dikshitar, who has meticulously recorded the details of the birth of Syama Sastri as Chitrabhanu year, Mesha Ravi and Kritika Nakshatra, has not mentioned the date of birth of Muthuswami Dikshitar but merely the year as 1775. Subbarama Dikshitar is a very careful writer and does not commit himself to details about which he is not sure. Later, some one discovered that Muthuswami Dikshitar was born in the cyclic year Manmatha, the month and the 'nakshatra' being Phalgun and Kritika.

Some confusion exists regarding the spelling of Dikshitar's first name. Subbarama Dikshitar uniformly spells it as 'Mudduswami' and the deity at Vaideesvarankoil as 'Muddukumaraswami'. This is all right in Telugu but in Tamil it should be Muthuswami.

The Kasi Sojourn.

A good deal of uncertainty exists regarding the purpose of Muthuswami Dikshitar's visit to and stay at Varanasi and his exposure to Hindustani music. It is significant that Subbarama Dikshitar does not

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mention a word about his ancestor learning Hindustani music at Varanasi. The purpose of Muthuswami Dikshitar's sojourn at Varnasi was apparently not to learn music. To quote Subbarama Dikshitar :

"When Muthuswami Dikshitar was just over 15 years of age and was staying at Manali, near Madras, as the protege of Chinnayya Mudaliar, a siddha purusha called Chidambaranar the Yogi visited Manali and in appreciation of the young Dikshitar's devotion, initiated him into the Sri Vidya cult and took him along to Varanasi. The disciple stayed there with his guru for five years, grew in spiritual stature and was declared by his preceptor as one who had attained the "ashta maha siddhis".

He then returned to Tamilnadu and it was after some time that he went to Tirutani where, with the blessings of Lord Subrahmanya, he composed his first kriti 'Sri Nathadi Guruguho'. This kriti is a very significant one as it is composed in Mayamalavagaula, has three speeds in the pallavi itself in the arohana and avarohana, mentions the Sri Vidya names of the guru as 'Srinatha' and of Dikshitar 'Chidanandanatha' and introduces the mudra of Dikshitar as 'Guruguha'.

Differing Perceptions

But there is no influence of Hindustani music on this first kriti which has a true Carnatic ring about it. In the life of Muthuswami Dikshitar included in his Sanskrit kavya 'Sri Muthuswami Dikshitar Charitam', Dr. V. Raghavan says: "Dikshitar's stay of five years at Varanasi was an

event of far-reaching importance in his life. An opportunity came to him to listen to Hindustani music, his background was broadened, knowledge deepened, and imagination fired with fresh ideas. The impact of Hindustani ragas and the movement of the dhrupad style could be seen in his compositions". In his appreciation of Dr. Raghavan's kavya in the same book, Justice T. L. Venkatarama Iyer avers: "During this period Dikshitar acquired a mastery of Hindustani music and in particular of the Dhrupad style. It is to this that we must ascribe the richness and fidelity with which Dikshitar depicted Hindustani ragas like Hamir Kalyani, Yaman, Brindavana Saranga and the like."

When Dr. Raghavan merely mentions that Dikshitar had 'an opportunity to listen to Hindustani music', Justice Venkatarama Iyer adds 'he acquired a mastery' over it. This idea keeps on snowballing and there are now Vidwans who present full lecture-demonstrations on the theme 'the influence of Hindustani music on Dikshitar'. This is no compliment to the illustrious composer who is one among our musical Trinity. A Hindustani musician would feel insulted if he was told that his music has traces of Carnatic influence.

The 'Hindustani Ragas'

What are the ragas handled by Dikshitar which qualify to be called Hindustani ragas? Hamir Kalyani, Yamuna Kalyani, Hindolam, Brindavana Saranga and Dvijavanti.

All these ragas have been handled by Carnatic composers who have never travelled north of Madras.

Tyagaraja has composed in Hamir Kalyani, Yamuna Kalyani, Brindavana Saranga and Hindolam. Narayana Tirtha and Margadarsi Sesha Iyengar, who lived before Trinity have composed in Dvijavanti and Brindavana Saranga respectively. (Incidentally, the correct name of Dvijavanti is, according to musicologist Pundariki Vitthala, 'Jijavantah'). Margadarsi Sesha Iyengar lived at Ayodhya for many decades and used 'Kosalapuri' as his mudra but no writer has said that he was influenced by Hindustani music when he composed in Brindavana Saranga.

Vidwans in Madras who give lectures on the influence of Hindustani music on Muthuswami Dikshitar deliberately sing 'Purahara nandana' (Hamir Kalyani) with a touch of Kedar, 'Jambupate' (Yamuna Kalyani) with a trace of Yaman and 'Nirajakshi' (Hindolam) with a pronounced slant of Malkaus. This, however, is a recent development.

The subject being a hobby of mine, I must not ride the horse too far.

A Kriti not in Character

There is a lot of ambiguity about the kriti 'Venkatesvara Ettappa Bhupatim asrayeham' in the raga Megharanjani or Megharanji. According to Subbarama Dikshitar, Muthuswami Dikshitar composed this kriti at Sattur in praise of the then ruler of Ettayapuram when he heard the news that the Raja was about to celebrate the marriage of Balaswami Dikshitar on the following day. Even Subbarama Dikshitar appears to have felt embarrassed by the fact that Muthuswami Dikshitar, who had not

indulged in any *nara stuti* till then, sang a kriti praising a petty chieftain. He has, therefore, given a note above the kriti which reads "Dikshitar, who had not composed any Kriti in praise of a human being composed this kriti in Megharanjani in praise of the ruler treating him as an *amsa* of Vishnu".

Justice Venkatarama Iyer, who was a disciple of Ambi Dikshitar, son of Subbarama Dikshitar, could not reconcile himself to the statement that Muthuswami Dikshitar wrote in praise of a zamindar. He wrote that the kriti should read as 'Venkatesvara Yadava Bhupatim asrayeham' in praise of Lord Krishna. (In a private conversation, he told the writer of this article that Subbarama Dikshitar, who was the *asthana* Vidwan of Ettayapuram, changed the wording of the kriti to please the Raja. But the earliest version available is the one in the 'Sampradaya Pradarsini' and it is not known who changed it later to 'Venkatesvara Yadava Bhupatim').

Dr. Raghavan, however, feels that 'Venkatesvara Eddappa Bhupatim' is the correct version and says "Dikshitar seems for once to have stepped out of his vow. The text of the song is couched in double meaning it also suggests that the Raja honoured Dikshitar with a *kanakabhishekam* and gift of lands".

True Greatness of Dikshitar

These minor contradictions and slips do not detract from the greatness of Muthuswami Dikshitar who has been rightly regarded as one of the great Triad of Carnatic music. It is an irony that, while there is a plethora of literature in

English, Tamil and Telugu about the philosophy of Tyagaraja and the import of his kritis, inadequate attention has been paid to the personality of Dikshitar as a poet, Nadopasaka, Vedantin, Sri Vidya Upasaka and a Jivan mukta. There is some writing, but it is fragmentary. The late Justice Venkatarama Iyer, one of the handful of competent scholars who could have undertaken the task, did not unfortunately do so. Dr. Raghavan has partly made amends for it in his Sanskrit kavya on Dikshitar and in his excellent introduction in English. But the formidable task still awaits the attention of a really qualified person.

Absolutely Impersonal Music

Tyagaraja and Syama Sastri also belonged to the Smartha tradition with an Advaitic background and the latter was a Sri Vidya Upasaka in addition. While Tyagaraja raves about his Rama in most of his kritis and Sastri melts our hearts by his child-like entreaties to his Kamakshi, we do not find any emotion, personal reactions, feelings and the inner workings of his mind in any of Dikshitar's kritis. There is a total absence of the personal element and if Dikshitar had any mystic experiences, there is no trace of them in his songs. Very rarely do we come across phrases like 'mamaka - sahasra - Kamalasin - madhurya-ganamrtapanah' referring to the "Lord seated in the thousand petalled lotus within my mind, drinking the nectar of my music", thus revealing his Brahmanubhava.

Prof. R. Srinivasan, in his paper 'Impersonal Art Form of Dikshitar's

music" asks: "How is it that his personality is so suppressed? Had Dikshitar, no human feelings, had he no psychic experiences, no emotional ecstasies and depressions? Did he not grieve when he heard of his brother's untimely death?"

The Vedantin

The answer to this would be that Dikshitar was perfectly human but he sublimated his human personality, and raised it to the level of the Impersonal. He was a typical Vedantin who lived in the thoughts of the Upanishads. He viewed the entire universe as a creation of Maya and to realise God within oneself, one had to conquer illusion by Viveka or wisdom. He even went to the extent of addressing one of his kritis to 'Maya' and asking her to depart and not to bother him.

The same Vedantic trend persists in most of his kritis: his command over the *paribhasha* of Advaita doctrine is revealed when he freely scatters Advaitic terminology in the midst of many kritis. The purpose of his composing kritis was not for a catharsis or giving vent to internal conflict and emotional ferment but to embody the highest *rasa* of *Santa* or serenity, a product of his own *Sattvika* frame of mind.

Much Scope for Research

The challenging task of reconciling the kritis of Dikshitar with Vedantic terminology, the esoteric mantra sastra, the mystic significance of deities sung by him and projecting the total image of Dikshitar emerging therefrom, awaits the scholar who should not only be equipped for the task

(Continued on page 38)

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Guru T. K. Mahalingam Pillai

If the Sangeet Nataka Akademy honoured itself in 1980 by conferring its Fellowship on a nonegenarian Natyacharya, T. P. Kupiah Pillai, the first Natyacharya so to be honoured, it has now added a feather in its cap by acknowledging merit in the family, by selecting his illustrious son, Kalaimamani Guru T. K. Mahalingam Pillai, for its 1985 award for Dance. And that speaks for the traditional values, the high quality and purity of classical Bharata Natyam that Sri Rajarajeswari Bharata Natya Kala Mandir, the family set-up in this metropolis in 1950, stands for.

A scion of a family of Nattuvans hailing from Tanjavur which has had a 6-generation chain starting from Venkatakrishna Nattuvanar of Serfoji II's time and whose family parampara has offered to posterity the "Abhinaya Navaneetham", a Tamil tome of immense practical use, by Panchapakesa Nattuvanar and Kamala Chakram, a Tala compendium useful in both music and dance, by his father Kupiah Pillai, TKM is one of those few Nattuvans who shy away from anything off-tradition. Even at the cost of being dubbed orthodox he never swerved from his conviction and faith. A simple, lovable, austere and religious man, shorn of pomp and publicity, he is well remembered by the dance cognoscenti for his lecture-demonstration at the 3rd Natyakala Conference at Madras when he brought to light certain rare techniques and compositions in Sadir, some of which had gone out of vogue

owing to indifference and some of which were made into 'short-cuts' to suit the modern stage.

Born on November, 1, 1917 at Tirumalairoyanpattinam, TKM's childhood was one of intense activity. The home at Tiruvidaimarudur not only buzzed with Tattukazhi sound, but the kids were also initiated into languages and music as prerequisites for the family profession. Thus as a tiny tot, TKM had training in music under Pandanallur Gnanasundaram (a vocal-cum-Nagaswara vidvan) and later underwent specialised training under Sakharama Rao. He has a ringing voice with a metallic timbre. He learnt Telugu from Kupiah and Sanskrit from Mahalingam.

Young Mahalingam took to the family profession as fish to the water. The 'living-in' with the profession at home as well as at concerts assisting his father, put him way ahead in the field at so young an age that hardly in his teens he was off to Ceylon to conduct for a duo not much younger than himself. And no award could match the pat on the back and 'shabash', he once got from that Titan of the dance world, Pandanallur Meenakshisundaram Pillai, after he had conducted an Arangetram at Tiruvidaimarudur.

Punctuality and 'proportion' are TKM's two magnificent obsessions. An early riser who conforms to a strict schedule like puja and rounds of the temples, he is there

at the institution at the stroke of 8 in the morning. Whether holding class or conducting programmes, he insists on punctuality. There is decorum in everything he does. Especially in choreography he never steps over the confines of Natya Dharmi and it always highlights a proportionate weaving of nritya, nritta, and natya elements.

Speaking of choreography, it is TKM who made the first efforts to mould verses from Kamba Ramayanam in Sabdam format. He has choreographed an entire Margam in Bharata Natyam from Purandara Dasa's Devarnamas, Swati Tirunal's polyglot compositions, Veena Seshanna's compositions and Subramania Bharatiyar's verses for commemorative occasions. Besides, he himself has composed a number of compositions for abhinaya and Tillanas.

Quite a number of students of his have bagged Government of India scholarships at junior and senior levels. While his brother, dynamic and imaginative Guru Kalyanasundaram, Co-Director, is carrying on the family tradition, TKM has groomed and put the 'next line' on firm ground. His son M. Vishwanath is already a full-fledged Nattuvanar, choreographer and a good musician too. Nephew Vasant Kumar, a Nattuvanar of merit, is closely toeing his line in class and concerts. A veritable talent in music, he has developed a style of infusing melody into Nattuvangam.

Modest to the extent of self-effacement, Mahalingam Pillai received the award with quiet equanimity. When asked how he felt about it, he replied "It is an honour to the art, to the tradition." In his case we may be sure he really meant it.

SULOCHANA RAJENDRAN

Dikshitar Fallacies

(Continued from Page 35)

but also willing to delve into a few hundred songs of one who is perhaps the most weighty and scholarly music composer of South India. Such a scholar should have a reasonable mastery over Advaita, Vedanta, the bhasyas, Sri Vidya, mantra Sastra, silpa sastra, astrology and allied disciplines. He should also be a Sangita-Sahitya-Sarajna' or one who knows the essence of music and poetry.

On the musical side, a thorough acquaintance with the 'Chaturdandi Prakasika' of Venkatamakhi, and the 'Sangita Sampradaya Pradarsini', of Subbarama Dikshitar is a *sine qua non* for the researcher. Let us hope that a scholar answering this description would be forthcoming before it is too late. (courtesy - Guruguha Sangeetha Sammelan, Calcutta).

Odissi : An Appreciation of Recent Trends

By

DR. SULOCHANA RAJENDRAN, BOMBAY

A frail delicacy captures your eye, a lyrical quality catches up with your imagination, a light fragrance wafts through—and you see before you a sculpture come alive! That is Odissi, the elegant dance form that emanates from the land of Lord Jagannath. A tradition dating back to 2nd Century B. C., it had almost gone into oblivion but was happily resurrected not very long ago—three decades ago by artists' and critics' estimate and four decades ago on official reckoning. A sea change has come upon it; nevertheless, it has lost none of its native charm and regional characteristics.

May be it owes its frail delicacy, to its folk origin, with the tribal Maharis attached to the temples reported to be the early exponents of the art form. But that frail delicacy implies no weakness in content or in expression. Rather it is its very strength. Behind all that delicate facade lie a controlled energy, a fluid elegance and deft deflection of the torso. The Odhra - Magadha style from which the present Odissi has evolved and the one that finds a reference in Bharata's Natya Sastra, had already comprehensive norms regarding technique and training pertaining to this classical art.

By virtue of its geographical and regional factors, Odissi presents a confluence of the North-South classical elements in

music and dance. Its footwork and intricacies of rhythm are much similar to those of Bharata Natyam, its pirouette and swift rhythm takes it nearer Kuchipudi. Its ragas are very much Karnataka while their musical enunciation leans heavily on Hindustani mode.

The Odissi repertoire draws great inspiration from Jayadeva's Geet Govind (Ashtapadis) which have been the staple for this art form even before they attracted the other dance styles. Verses on the Indian pantheon of gods and goddesses make for the invocatory Mangalacharan. Besides there are a number of Pallavis (Swara-Compositions), a pure-nritta number where the choreographic ingenuity of the Guru and virtuosity of the dance mingle in a display of technique.

The very mention of Odissi conjures up impressions of two names, one a marvel in the performing forum and the other a pioneer-mentor-Sanjukta Panigrahi and Guru Kelucharan Mohapatra respectively. Kelucharan Babu has left no stone unturned to evolve and elevate this simple temple dance form into one of the finest and lyrically eloquent classical dance styles of India.

From a mere Gotipua (boy-dancer clad in female costume attached to the temple), to an Odissi maestro-cum-Guru,

it has been a herculean task for him. Those who have had the opportunity of witnessing the Guru demonstrate or perform would easily be convinced of his profound Vidwat and performing finesse. The 'Khandita Nayika' that he depicted at a Doordarshan interview not long ago is still fresh in one's memory. No make-up, no costume paraphernalia but mere facial flexions reflecting myriad shades of anger and anguish—the maestro 'lived' through Radha agonising over Krishna's 'falling' for the other woman. So natural and intense was his evocation and so finely did he maintain the 'Sthayibhava' of an Uttama Khandita that it would put many a female dancer to shame. The Ashtapadi, 'Yahi Madhava Yahi Keshava', which was the musical score was aptly set in poignant Sindhu Bhairavi. Being an accomplished Pakhawaj player, he elevates any performance with a fine percussive backdrop.

Watching his Sishya Sanjukta Panigrahi in an Odissi suite, is like witnessing a 'mobile' sculpture. Such is the brilliance of her movements, precision of posture and accuracy of articulation. Her depiction of "Ardhanareeswara", an exposition of Adi Sankara's verse "Chambaya" is a vivid illustration. The mercurial change of stances from vibrant male to delicate female as reflected through the Tandava and lasya elements and the various characteristics of the Lord and his consort all vivify Sanjukta's innate aplomb and immaculate artistry. Her recent performance at the Shanmukhananda Sabha festival had such an impact that long after the recital the impression lingered on.

The art form has progressed far ahead since its restoration. It is attracting more and more students which help many to 'don' a Guru. Exponents of other styles like Bharata Natyam and so on have been fascinated by its lyrical beauty and quite a number of them have already mastered it. Besides, there is a 'spurt' for creative expression both in respect of expansion and in-depth probe into tradition. In the process, adoption from other styles has also been resorted to. In fact the art form, like its sister styles, is at the cross-roads of 'modernism'. And that finds the old-time Gurus and stalwarts who had managed to hold on to the dying embers of the art form and helped rekindle it and the new (or it 'neo'?) Gurus and artistes with an urge for pastures new, pitted against each other.

On the one hand the die-hard orthodox cry at the 'tarnishing' of the tradition, falling for those with easy appeal and lure of commercial viability; on the other, voices are heard imploring the 'delicate damsel' of Odissi to wake up from her adolescence and march up to 'innovative maturity'. And both the camps draw their sustenance from the same source of trends seen elsewhere.

The deployment of Karanas in Bharata Natya form which brought into clear perspective the adoption of Odissi stances like Tribhang etc. in the Southern dance form, has kindled the Odissi dancer's imagination for fresh avenues of expression. Adoption of Meera Bhajans and hymns and verses in other languages for Bharata

Natya Varnam have only whetted their appetite. No less is the influence of thematic expansion, such as the one witnessed in Bharata Natyam recently, of choreographing Christian themes in dance depiction. Not to be left behind, Kathak variations like Sawal-Jawab have left their imprint too.

Yugma Dwanda on the Sawal-Jawab model is already on the anvil and the Panigrahis are ace exponents at that. But how much of the dance 'steals' over the music is a matter of opinion. Often it is the melodist-husband who acores over his jetset danseuse better-half.

Thematic innovations are the in-thing in every dance style and Odissi is no exception. While Abhinaya banks more on Lokadharmi and dramatisation, repertoire too is drifting away from the profound Geet Govind, Tulsidas' epic poem and other musical treasure. Anything with a sensitive theme capable of being symbolically understood should be included in dance choreography, say the modernists. The rut of Ramayana and the monotony of Mahabharata could be eschewed and 'genuine' interest elicited among the

uninitiated by delineating simple stories with great morals, they seem to argue. What they fail to think is whether such depictions would fit in with the classical milieu. Would it not be best left to folk dance idiom? Could not folk stories be enacted in 'ballet' in *ekaharya* or group where a slight dilution in classical idiom may not be all that prohibited? These experiments may have instant appeal. But would they sustain?

If the experience in Bharata Natyam is any indication, the interest wears off once the experiment is presented! No wonder that connoisseurs and true resikas of the art form feel that 'consolidation' of the rich legacy preserved in the temple-sculpture and epigraphical and literary art sources that abound in the history of the region is very essential if this fine classical dance form is to be saved from decaying into various forms of hybridisation.

Would not a study depth-wise than on linear expansion be a right step towards preserving all the lyrical beauty and dainty delicacy of the art form?



Cultural Scene In Karnataka

By

T. B. NARASIMHACHAR

During this quarter, dance loomed large on the cultural scene, with dancers and dance organisations taking advantage of the rainless months. Of course the Bangalore Gayana Samaja annual conference and music festival and the Chowdiah Memorial cultural festival were also there. 'Kinkini' an organisation trying to sponsor new talents held its second annual 3-day dance festival with 8 programmes with Bharathanatyam as the mainstay, and Mohini Attam and Kuchipudi completing the fare. Srinidhi Rangarajan, the star protege of Guru Swamimalai Rajaratnam and Rajasree Gautam under the baton of Guru Tanjore K. P. Kittappa were the representatives from Madras. Saralakumari of Hyderabad, familiar by now as the one who created a world record by her non-stop Kuchipudi dancing, attracted a lot of attention. The others were local artistes groomed by different Gurus-Mythili Krishnaswami under B. R. Sundarakumar, Usha Datar who is a Dancer-cum-Guru in Bharathanatyam, Kuchipudi and Mohini Attam, C. Sumana (Guru Radhakrishna), Sita Hebbar (Guru Amle Subbha Rao and Vasundhara Doreswami of Mysore (a performer and Guru). This festival helped to pinpoint the potential amongst dancers of the younger generation.

G. N. B. remembered

Early in September, the Malleswaram Sangita Sabha had got up a function to

remember Maestro G. N. B., when the latter's son Sri G. B. Doraiswami presented a portrait of his father to the Sabha and it was unveiled by Dr. V. Doreswami Iyengar. Appropriately enough the youngest disciple of G. N. B., to wit Trichur V. Ramachandran, rendered select compositions of his Guru as also some masterpieces associated with G. N. B., creating a nostalgic effect.

Focus on Dikshitar

The 17th Music Conference of the oldest Sabha in South India, the Bangalore Gayana Samaja, was presided over by the veteran Hindusthani lady vocalist of Karnataka, Gangubai Hangal, who received the title Sangita Kala Ratna. The evening concerts ran their usual course, by and large with depleted attendance except for the boyprodigy Mandolin Srinivas in the company of T. Rukmini on violin and Yella Venkateswara Rao on mridangam. The academic sessions in the mornings drew quite a good response. Dr. S. Ramanathan and Kum. T. S. Satyavathi of Bangalore dealt with the grandeur of the music of the compositions of Muthuswami Dikshitar from two different angles. While Dr. Ramanathan gave a lecture-demonstration on the Navavarana krithis and pointed out that even by humming the tunes of these kritis, one could learn the correct Raga image and some rare prayogas Satyavathi dilated upon the

grandeur of the lyrics and said that by virtue of his extraordinary scholarship in the hoary texts in the different branches of Hindu philosophy, mythology, etc., Dikshitar was able to impart to his lyrics an extraordinary power of expression inherent in the Sanskrit language as distinct from that of the Telugu compositions of his seniors. Syama Sastri and Tyagaraja. In support of her point she sang snatches from select krithis, punctuated with appropriate comments.

Flute Playing

Flutist B. N. Suresh gave a lecture demonstration on the evolution of flute-playing, the revolution brought about by the advent of Flute T. R. Mahalingam in terms of sound production, fingering blowing (with controlled lung-power) and the "tuttookkara" in order to highlight both the lyrical and musical subtleties and to ensure remarkable tonal quality. He added that flutes varied from one another in sound production and the artiste had to attune himself to each flute by sustained practice.

Dancer Usha Datar gave an educative lecture demonstration on 'Styles of Indian dances with special reference to Bharathanatyam, Kuchipudi and Mohini-attam (Kathakali)' in all of which she is proficient. She pointed out the intrinsic fascination of each system by presenting select items with background music. Some of the other interesting lecture-demonstrations were 'Vrittinama - ughabhoga Suladis' by Tirumale Sisters (T. Sharada and T. Sachidevi); 'A nalytical study of Talas in Tyagaraja krithis' by Rita Rajan of Madras; 'Ragaswaroopas' by Veteran vocalist and Guru, Vallabham Kalyanasundaram; on

Kirana Gharana by Dr. Gengubai Hanagal and a demonstrative talk on the art of mridangam playing by Yella Venkateswara Rao.

Workshop In Bhavabhinaya

Many who have been following the progress of Bharathanatyam in recent years have noticed that dancers, by and large, concentrate on Nritya pieces with their appealing Jatis and Adavus than on the more subtle and emotionally more appealing 'Bhavabhinaya' (communication of emotions). To invite the attention of budding dancers to this aspect of training in dance, the Regional Centre for Research and Development in Bangalore, established by the State Sangita Nritya Academy, under the inspiration of its Director, Shri B. V. K. Sastri, had arranged a 10-day workshop and training in Bhavabhinaya under the direction of Smt. Kalanidhi Narayan of Madras, an eminent authority on the subject. About a dozen boys and girls-all of them trained dancers-got trained thus. Shri Sastri explained that it was an attempt at inculcating the nuances of Bhavabhinaya, entirely through subtle facial expressions, supported by appropriate manual and body movements in the pristine Devadasi tradition handed down by great exponents in the field. This particular workshop's speciality lay in the fact that lyrics of leading Kannada poets like D.V. G., K. S. Narasimhaswami and others were specifically chosen for the training course in addition to those in other languages already current. He assured that if more dancers were forthcoming the scheme would be pursued in the coming years for longer durations

under eminent exponents. Kalanidhi Narayanan explained the limitations of time in getting the results as unlike Nritta, Abhinaya called for individual attention. It was a question of making the trainee emote and not blindly imitate, by gentle persuasion and simple explanation of the significance of each word of the lyrics.

Kannada Lyrics

There is a concerted effort in recent years to utilise lyrics in Kannada in presenting programmes in music and dance in order to establish a separate identity to the artistes of the Karnataka region. So long as this effort is linked with the artistic excellence in exposition that may be displayed by the performer it can turn out to be a laudable effort. The names of some Haridasas, notably that of Sri Purandaradasa are associated with the special type of compositions which go by the name of 'Suladis (Sudedis)' The students of 'Nupura' dance school presented some chosen 'Suladi Nritya' under the baton of their Guru Smt. Lalita Srinivasan, with the vocal rendering by the Tirumale Sisters, who have specialised in an in-depth study of these compositions. Naturally enough the success of this venture is based on thoughtful choreography and rhythmic improvisation.

Agitation debunked

This year's Chowdiah Memorial Award instituted by Sri K.K. Murthi, President of

the Academy of Music, which is administering the Chowdiah Memorial hall, went to Dr. V. Doreswami Iyengar—a Vainika—a departure from the previous Rs. 5000/- awards all of which went to violinists. The state award, also instituted by Mr. Murthi, went to veteran Vocalist Titte Krishna Iyengar. It was a gala function with the President of India presenting the awards before a very large elite crowd. But in response to repeated representations, the Academy had fixed up only artistes of Karnataka for the 9-day festival including dances, Harikatha, Drama and a film-show. Except for the film-show, the attendance on the other days was comparatively poor, though the participating artistes were fairly well-known. The Award amount had been raised from Rs. 5,000/- to Rs. 10,000 this year.

Nitya Navarathri

The year 1985 began with 'Nitya Nritya'-dance festival, it almost ended with 'Nritya Navarathri'-a nine-day (night) festival of dances galore in which almost 200 dancers from 18 well-known dance schools of the city participated. It was organised in the open air theatre of the Chitrakala Parishat. It was organised by the Viswakala and Youth Writers and Artistes guild and included Bharatha Natyam, Kuchipudi and Kathak.

Spotlight on Carnatic Music at India Festival, USA

It is a matter for surprise that the media in this country, especially in the South, have taken so little notice of the really creditable and highly complimentary references made, to the Carnatic musicians who participated in the India festival, by such international newspapers like the *New York Times* and others. Dozens of Carnatic musicians have toured the USA for years now but received scant notice in the American Press. This time, however, musicians like Maharajapuram, Lalgudi Jayaraman, Dr. Gautham and Dr. T. Viswanathan (Flute) became high spots of publicity and rated quite a few paragraphs in American newspapers. Even more gratifying was the honest effort made by critics like Donald Henahan, John Rockwell, to understand and depict the true ethos and beauty of the Carnatic system and write with some insight about the performances of our maestros. True, the Hindusthani musicians hogged more of the limelight because of the presence and propaganda of Dr. Ravi Shankar and Co. But to this writer, the fact that the *New York Times* featured a 14 cm x 12 cm picture of Maharajapuram Santhanam, Viraraghavan on the Violin and Guruvayur Dorai on the mridangam in traditional attire, is not only the greatest compliment to Carnatic music but proof of the developing impact on American audiences.

John Rockwell said this in the N.Y.T. of 27th September 1985 :
'Classical Indian music has an oral

history stretching back thousands of years. It is probably the oldest unbroken tradition of classical music practice in the world. Like all music, that of India served both sacred and secular purposes. Yet all of it, at least to Western ears, speaks with a hieratic intensity. That incantatory drone, the subtle embellishment of pitch and rhythm, the performers' priestly garb, even the incense wafting through the air, suggest devotional meditation more than mere display. Yet Indian musicians are among the world's most breathtaking virtuosos.

" Tomorrow evenings' programme is devoted to Southern Indian or Carnatic music. Here the headlines will be the extrordinarily subtle and compelling singer Maharajapuram Santhanam and the equally soulful violinist Lalgudi Jayaraman, who was introduced to the West 20 years ago at the Edinburgh Festival by Yehudi Menuhin. Both men will be accompanied by varied instrumental groups, each of which includes one of their sons who is also a disciple.

This week-end, all of a sudden New Yorkers will be able to hear Indian music in a concentrated dosage with several superb representatives of both northern and southern Indian music gathered for three marathon

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joy, all security. And find this presence in
yourself and all your difficulties will
disappear."*

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concerts at the New Triplex Theatre in
downtown Manhattan."

Donald Henahan had this to say of
the genius of Indian Music in the *New
York Times* of 13-9-85:

"Indian music . . . connects with
Western music in remarkably few
ways. It is almost entirely melodic,
based on scale structures rather in the
manner of the medieval church modes.
It is largely improvised, within definite
bounds of the scale pattern chosen.
It has neither harmony nor counter-
point and when more than one instru-
ment is at work, they generally play
in unison. Rigorous thematic develop-
ment as Western musicians know it
does not exist. On the other hand,
its varied pulses and rhythmic compli-
cations in virtuosic hands can keep
the music alive for hours on end.
Modulations from one key to another
are generally frowned upon."

These two well-known writers are
the most euphoric cicerones for Indian
classical music and we in India are grate-
ful for their genuine and realistic appraise-
ment of our music culture.

Music Workshops

The Festival of India featured not only
concerts (63 in all) but workshops such as
the one in College Park University of Mary-
land, New York, Boston and Chicago.
At College Park, the music was dedicated
to the late Jon Higgins and the late Wal-
ter Kaufmann in recognition of their pro-
found contribution to the understanding of

Indian music in the U. S. The Maryland
University felt deeply honoured to have
been chosen as a venue. The workshop
consisted of lectures by Dr. M. R. Gautham
(History and Theory of Hindustani music);
Dr. T. Viswanathan (History and Theory of
Carnatic music); Kartik Seshadri (Sitar);
Zakir Hussain (Rhythm); The Art of
Improvisation: East meets West—The Carl
Grubbs Quartet with Indian musicians
(L. Subramanyam) as Guest Artists. A
special feature was that these workshops
were free of charge and were financed
with funds from the Maryland Humanities
Council, through a grant from the National
Endowment for the Humanities.

The Hindusthani concerts were arran-
ged according to their schools (gharana)
like The Punjab School (Kichlu Brothers
etc.), the Benares School (Girija Devi etc.)
and likewise for Sarod, Sitar, Santoor
Flute—Instrumentalists.

Finally, a very conspicuous and admir-
able feature of these festivals is the public-
ation of beautifully designed brochures
containing the fullest information about
the concerts and accurate, vivid descrip-
tions of each participant artists. To quote
a few:

"Maharajapuram Santhanam is one
of the most honoured vocalists of
South India. His artistic training in
the ancient guru-disciple teaching
system links him directly to that great
composer, Tyagaraja. He is a master
of the deeply moving genre of song
called "Kriti", characterised by elab-
orately composed melodic variations
that have made it the most widely
enjoyed repertoire."

"Dr. M. R. Gautam has achieved the rare distinction of becoming renowned as both a singer and scholar of Indian music. For 20 years he served as Head of the Department of vocal music at Benares Hindu University."

Lalgudi Jayaraman : For 100 years the Western World did little to appreciate the new repertoire that developed for the violin after its introduction into Indian Society in the 19th Century. In 1965, Yehudi Menuhin invited Mr. Jayaraman to the Edinburgh International Festival and afterwards presented this virtuoso with an Italian made instrument. Mr. Jayaraman made a 24-stop tour of U. S. and Canada in 1971 and returned to the U.S. in 1983. He has also performed in Eastern Europe, the U.S.S.R., S. East Asia. In 1980, he recorded concerts for Radio Cologne, Radio Belgium and Radio France. He was elected to participate in the first Festival of India 1982."

T. S. Veeraraghavan

"The violin serves the additional role of accompaniment, at times echoing the improvisations of the soloist and at other times, contributing as much original music to the performance as the Soloist. Mr. V. has joined most of South India's greatest singers in a career spanning 35 years."

Dr. T. Viswanathan has toured the world for 24 years as a lecturer and soloist and as accompaniment to his sister, the late Balasaraswathi. He appeared in the East-West Encounter in Tokyo in 1961 and the Edinburgh Music Festival in 1963 while serving as head of the department of Music of the Madras University. He has since taught at the University of California, Los Angeles, the California Institute of Arts, and at Wesleyan University where he is now a full-time professor. Dr. Viswanathan's recordings include the musical score to the Satyajit Ray film 'Bala'."

"Vellore T. G. Ramabhadran has been recognised for more than 30 years as a master of mridangam. Unique to Carnatic rhythm are the variety of units from one to nine beats in length, which are combined to form the panoply of rhythmic patterns available to Carnatic music performers. He has performed widely in India and abroad."

A measure of the impact of the Festival on Americans was the reported larger attendance at most of the 18 or 20 concerts given by Messrs. Santhanam, Lalgudi Jayaraman with their accompanists GJR. Krishnan, T. S. Veeraraghavan, Vellore Ramabhadran and Guruvayoor Dorai—a happy augury for greater East-West cultural understanding.

Madras Art Festivals - A Glut

In Mid-December, Madras is the Mecca of music and dance lovers. Like the homing pigeons, the whooping cranes of the north, they swoop down in this city from Bombay, Delhi, Calcutta etc. and even from U.S.A. Usually quiescent, the city is whipped into a frenzy of festivals that feature the top artistes in music (Karnatak and Hindusthani) and dance (and many hopefuls in the latter) by the various Sabhas. The top ten artists are featured in all of them, they become a kind of moving circus and you can pick your winners at relatively cheap prices. The pulses of connoisseurs are set racing. The caterers do a roaring business. All in all, it is a fire carnival that revives the drooping spirits of men and women. For two weeks, nothing ages. A time of life is held still.

The Music Academy, the Indian Fine Arts Society, the Mylapore Fine Arts Club the Krishna Gana Sabha, the Tamil Isai Sangam, Kalarasana, Kartik Fine Arts, Tyaga Brahma Sabha and what not, are all staging a fortnight's festival. There is an inauguration at each one, with a V.I.P. holding forth on music and bhārata natyam and pouring tons of advice into satiated ears. It beats one why these artificial and outdated opening ceremonies are still not dispensed with. They deserve to be. Even as the V.I.P. drones on, there is a rising swell of murmur among the audience, gently registering its protest at these inanities. One hopes that the organisers will take the cue and change their approach to this effete ritual of

inauguration. Except an invocation to Lord Ganesa or Saraswathi, no other preliminary is necessary. It is not too late still to learn the value of time.

Music Academy-59th Conference

President Sri T.T. Vasu's address at the inaugural function of the 59th Annual Conference of the Madras Music Academy inaugurated by the Governor Sri Khurana was notable for listing the serried achievements of the Academy under his able leadership during the year; the holding of the "1984 Awards" ceremony of the Sangeet Natak Akademy in February last; Sri Dhirubhai Ambhani's magnificent donation of Rs. 4 lakhs to improve the auditorium and its acoustics; the Bombay Dyeing Co's offer to sponsor the junior and sub-junior concerts and the fillip given to Harikatha etc. were the highspots. He also stressed the scope given to foreign scholars of non-Indian systems of music. A particularly welcome feature of the morning sessions this season was *inter alia* the inclusion of the hoary Bhagavata Mela of Melattur, new choreography for Bharat Natyam, a demonstration of Venkata-makhi's compositions, a dance feature based on Rabindranath's lyrics by the Rabindra Bharati University of Calcutta. Sri TSP had done his job very well.

1986 promises to be an even more eventful year for the Academy, being the Shashtiabdapoorthy of this colossus; the celebration of the birth centenary of K. V. Krishnaswami Iyer, the former martinet President whose watchwords were discipline and dedication, in March 86; the

observance of the International Dance Day in alliance with the International Dance Alliance Ltd, New York, as a tribute to Balasaraswathi, to be celebrated by presentation of leading dancers.

Throughout, Mr. Vasu's manner was one of studied selflessness and an apparent casualness. But he and his efficiently working team deserve a meed of praise for their magnificent achievements.

At the Sadas on New Year Day veteran singer Smt. D. K. Pattammal presided. The "birudu" of Sangitha Kalanidhi was conferred on Dr. S. Ramathan. Certificates of merit were also conferred on Vidwans Gomathy Sankara Iyer and P.K. Rajagopala Iyer.

Sri Krishna Gana Sabha's 30th Art Festival

Proceedings at the Sri Krishna Gana Sabha's inaugural functions are always crisp and crackling and the 30th Art and Pongal Dance Festival's commencement on 20th December 1985 was no exception. Sri T. P. Tiwari, Lt. Governor of Pondicherry, did hold forth on our music and dance origins and development but was mercifully not too boring in his inaugural remarks. The citation for Kumari Alarmel Valli, who was presented with the birudu of "Nritya Choodamani" and the felicitations by Lakshmi Viswanathan and Chitra Visweswaran caught the subtle exquisiteness of Valli's dance style, were to the point and very enjoyable. Valli, too, accepted the accolade in a small, sharply honed speech in which, young as she was, she was not afraid to draw attention to the symptoms of decadence in the art. Her dance recital on the next day was truly classical in flavour and execution and brought out in

sharply etched contours the Pandanallur School's excellences viz., balance without stiffness, economy without cramp and *brilliance without excess*.

One cannot too highly commend the aptness of phrasing and the selflessness of Lakshmi Viswanathan's remarks introducing the Fifth Natya Kala Conference, which had drawn up a very instructive and interesting agenda for almost a fortnight. Her stewardship helped to sustain the workshop on a high level of demonstrable usefulness.

Indian Fine Arts Society's 59th Conference

Sri V. Emberumanar's welcome speech at the opening of the I.F.A.S.'s 59th annual music conference and festival was spruce and short - he always reminds one of a gentleman immaculately attired in Saville Row suits. But the address of Dr. N. Mahalingam, the Chief guest, was an ordeal of exhaustion, full of inane observations on music and dance - he may have studied them well but why inflict his learning on a canny Madras audience? The plea for Tamil music was a case of overkill. These prolix speeches make inaugurals a bore.

In contrast, it was a relief to hear Vidwan B. Rajam Iyer address himself to themes like Gurukula, Tyagabrahmam's nadopasana kritis etc. He is especially qualified to talk about the teaching aspects in view of his position as Principal of the Teacher's College of the Music Academy.

It was natural that he should refer to Ariyakudi Ramanuja Iyengar's gargantuan contribution to the development of Carnatic music. Equally, humility was writ large in his address. He refrained from any elaborate mention of his own splendid work in connection with Sampradaya Pradarsini of Subbarama Dikshitar and popularisation of Dikshitar Kritis. Dr. Semmangudi, while felicitating Rajam Iyer, rebutted Sri Mahalingam's charge of neglect of Tamil Isai by pointing out that the compositions of Gopalakrishna Bharathi, Arunachala Kavi, Papanasam Mudaliar, Sivan, Neelakanta Sivan etc. were being rendered even 50 years back. Sri Rajam Iyer, also joined issue with the chief guest on this point. Congratulations "Kala Nipuna" B. Rajam Iyer!

I. T. C. Sammelan at Delhi

Every year, the I. T. C. generously organises an annual conference of musicians

(Continued from page 39 D)

Lalgudi in Boston

JAMES RUBIN (the American enthusiast who used to attend the Madras and Tiruvaiyaru music festivals regularly for many years) writes about the concert in Boston he arranged as a local organiser of the Festival of India concerts at the Sackler Museum Hall-Harvard University, Oct, 18, 1985:

"Lalgudi was one of the participants in the Boston Festival of India, so that naturally, I became personally involved as there is adequate representation for Hindusthani music. As it turned out, all went very well - so well that the buttons were popping off my chest! In addition to our usual audience (mostly Westerners), the South Indian community naturally turned out *en masse* so that the hall was overflowing (the Director of the Museum ended up sitting on the aisle floor, lotus position even though many offered to give him their seat).

and artists at Delhi, besides arranging concerts by the leading maestros. The proceeds are given to the Prime Minister's Relief Fund. In past years, the inauguration was done by the senior Hindusthani classical maestros. As "Subbudu", the veteran music and dance critic observed in the "Statesman", those in charge suddenly discovered that South of Vindhya too, there were musical giants and invited the doyen of Carnatic musicians, Dr. Semmangudi Srinivasa Iyer, to inaugurate the Sammelan on 29-11-85. In a brief speech, Semmangudi hailed the gesture for its value in promoting true national integration and probably invited flak from his Southern contemporaries with his valid observation that the Hindusthani music system sets much store by voice culture while southern musicians are inclined to give greater importance to technical virtuosity than to voice production. Yes, truth always hurts!

There were many firsts to this concert. It was the first day this Brand new museum (Sackler Museum) at Harvard was opened. It was the first concert in the hall and the first Carnatic Music concert under the auspices of the Department in the almost ten years the program has been running. How grand a combination of circumstances!

Simply outstanding and a memory which will remain green for ever. The artistes really exceeded themselves in every respect.....all the blessing of Lord Ganesha and may be a little help from Saraswathi too!

Furthermore, it was such an enthusiastic audience that the musicians were moved to great heights. A very successful evening and a personal triumph for Yours Truly.

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BANGALORE

The 22nd Swami Haridas Sangeet Sammelan Bombay.

A nine-day festival of music and dance, the 32nd in the annual Swami Haridas Sammelan series of the Sur Singar Samsad, was held in Bombay in November '85. As usual, the Samsad had drawn up a programme featuring young hopefuls as well as known artistes on the same platform. With as many as ten performers billed for each evening, the programmes stretched, characteristically, far into the night, covering a variety of items in both dance and music (bharatanatyam, kuchupudi, odissi, mohini attam, kathak, and vocal and instrumental recitals including thumris and ghazals). A few items of Carnatic music were also, as usual, featured.

In order to accommodate such a variety and number, some of the artistes were required to share the platform in duets, even if they were from different parts of the country, playing different instruments, and trained in dissimilar styles under different teachers. These, the organisers pointed out, were to be judged not for co-ordination but as individual displays of talent, choosing the same raga or item.

The sammelan included a convocation ceremony of the Sangeet Peeth when Swami Chinmayananda addressed the gathering. This year's honours for distinguished service to music and dance went to Sri B. Rajam Iyer and Pandit Mahadev

Prasad Misra of Benaras (Swar Vilas vocal, Ustad Abdul Halim Jaffar Khan and Sri Emani Shankara Shastri (instrumental-Tantri Vilas), Smt Kumkum Mohanty and Dr. Padma Subramanyam (Nritya Vilas), Sri Ella Venkateswar Rao and Pt. Gopal Das (mridangam and pakhawaj respectively - Tai Vilas), Dr. Pyarelal Shrimal, Dr. Ramavallabh Misra, Guru Sri Kubernath Tanjorekar and Guru Bipin Singh (sarangdev fellowships) and Ustad Zia Moinuddin Dagar and Sri Hrishikesh Mukherji (Raseshwar award).

The programme on December first was set apart as film music awards night, and the honours in these went to Sri Madhavarao Deshpande (Marathi film producer—K. L. Saigal award), Smt Asha Bhosle (Mian Tansen award), Shanta Shelke (Dr. Arora award), Sudhir Phadke and Sri Yeshwant Deo (Rajat puraskar) and Sri Ravindra Jain (Raseshwar award).

From 80 year old veteran Sri Mahadev Prasad Misra, whose thumris and dadra renditions drew warm praise, to artistes barely out of their teens, the sammelan presented a medley of musicians and dancers. The spirit, as usual, was one of dedication to the promotion of our traditional arts and the encouragement of talent.

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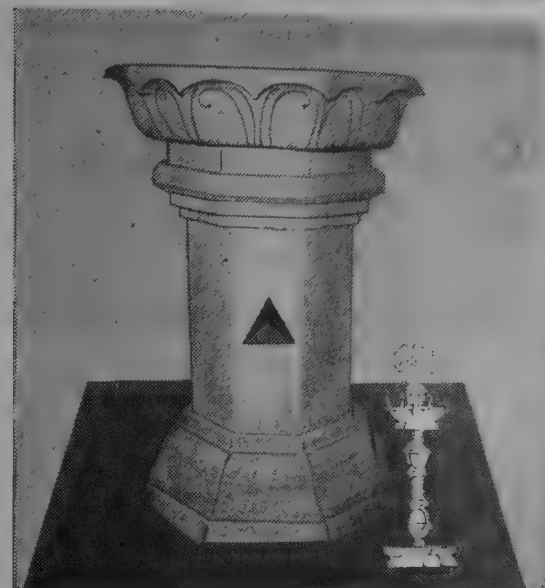
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SRI TYAGARAJA'S SAMADHI BEFORE 1925



This simple structure was Tyagaraja's *samadhi* until 1925.

Till 1907, i.e., 60 years after the saint's demise, only Adhithana Puja was conducted, besides Aradhana. In 1908, the Thilasthanam brothers, Narasimha Bhagavathar and Panju Bhagavathar, introduced Concerts and Harikatha. After the former died, Panchu Bhagavathar (CHINNA KATCHI) formed the Sri Thyagabrahma Vybhava Prakasa Sabha, for celebrating the annual festival. Panchu Bhagavathar retained the right to perform Puja and the Sraddha.

In 1920, Bangalore Nagarathnammal with the approval of the "Chinna Katchi" people arranged a permanent structure over the Samadhi and installed the present stone image purporting to represent Tyagaraja. (According to some, it has no resemblance to Tyagaraja at all.

The Thillasthanam tradition is now being ably carried on by the Sathguru Sri Thyaga Bramah Aradhana Kainkarya Committee formed by Tiruvaiyaru Chellam Iyer. It performs the traditional Aradhana Kainkaryam and has instituted a Trust, with Justice Sri V. Sethuraman as President, Messrs. S. Ranganathan (Retd. Auditor. General) T.T. Vasu, K.R. Ramamani and S. Parthasarathy of the Tillaisthanam parampara as Managing Trustee, to conduct Aradhana, research etc.

This body has collected funds to ensure that the religious ceremonies like Pooja and Aradhana are conducted on orthodox lines.

It has nothing to do with the Thyagabrahma Mahotsava Sabha or Nagarathnamal Trust.

The Committee, with Sri R. Ramamurthy Iyer, a descendant of Tyagaraja, will conduct its annual aradhana pooja etc from 28th to 30th January '86.

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News & Notes

Papanasam Sivan's 95th Birth Day Celebrations

Papanasam (Polagam) Sivan's whole life was one of agony and ecstasy—no truer reflection of this than his great compositions which are embodiments of emotion cast in the finest music. Sivan, Vasudevacharya and a few others alone can qualify for the mantle of Tyagaraja, greater glory to Sivan as he composed in Tamil some of the most vibrant and inspired pieces. Hundreds of them have yet to see the light of day. The great maestro's Promethan musicianship never really let up—not even when old age, even penury, inflicted searing pain on him. Renoir, the great painter, was afflicted with severe arthritis but still would not give up painting. When Matisse asked him why he continued to paint despite the agony, he replied that "*The pain passes but the beauty remains*". So, too, with Papanasam Sivan. After all, genius overrides life at the same time as it lives it.

An occasion to pay one's homage to the composer was provided by the release at Madras of a batch of Kritis published with swara-sahitya on his 95th Birthday. The function took place at Narayaniammal Kalyanamandapam on the 19th December, 1985 with Dharmatma V. Vaidyasubramanya Iyer presiding. Vidwan K. V. Narayanaswami released the volume and Dr. M. S. Subbalakshmi received the first copy-

a highly appropriate gesture. The speeches of KVN and the others on the occasion - Dr. Semmangudi Srinivasa Iyer, Sri T. S. Balakrishna Sastrigal, Dr. S. Ramathan and Sri Muruga Das—stood out for the glow of sincerity and personal intimacy with Sivan and the were shorn of the dead, sacred cliches or insincere platitudes. To Smt. Rukmani Ramani, the daughter of the composer, who has dedicated her life to the complete publication of her father's splendid creations, the function must have given satisfaction. The concert by the sisters, Saroja and Lalitha, accompanied by the sparkling young K. Usha on the Violin and Subramanyam on the mridangam was a fitting finale to a worthwhile evening.

Seminar on Nagaswaram, Thavil & Bhajana Traditions.

Almost every music conference or seminar of recent times has sheered away from a discussion of trends in Nagaswaram and Thavil. This probably stems from the decadence that is writ so large on the nagaswaram scene today. Present day nagaswara vidvans are a write-off from the start. Past memories of great nagaswara players in our Valhalla, from Tirumarugal Natesan, Chembanarkoil Ramaswami Pillai etc. to the stars of this generation like Veeruswami Pillai, T. N. Rajaratnam Pillai, all of whom could transport us out of the temporal dimension, are hard to erase. These

great maestros have put into the *rasikas* an attuned mental apparatus that finds it hard to accept the anaemic displays of *nagaswaram* heard today. Also, we do not come across, even as an aberration, a single instance of an electrifying *Nagaswara tour de force* like TNR's eternal Thodi or Veeruswami Pillai's *Khambojl*. Their undying music has permeated our imagination and whetted our appetite for divine *raga alapanas* swathed in fluidity of melody and grand architectonics.

The Institute of Traditional Cultures and the Department of Music of the Madras University jointly organised a very valuable Seminar on 6th and 7th December 1985 at the Bharatiya Vidya Bhavan, Mylapore, Madras-4. It was inaugurated by Sri D. V. Narayanaswami, Secretary, Eyal Esai Nataka Manram. The distinguished participants comprised Sri T. S. Sankaran (grandson of Veena Dhanammal), Sri B.M. Sundaram (son of that immortal Tavul Vidvan Needamangalam Meenakshisundaram Pillai), Dr. S. Ramanathan. The papers read out were of such a high order and so meaty in content as to deserve a special chapter here. A special feature was the practical illustration provided by the *nagaswaram* Vidwan and Professor Sri T.S. Letchappa (Govt. Music College, Madras) on the structure and playing paddati of the instrument. Sri Sankaran's running commentary was illuminating, as he took pains to explain the role of Mallari and other rites unique to the temple of Tiruvarur with its hoary traditions. (Vide Article by T. Sankaran on The *Nagaswara* tradition at the Tiruvarur temple appearing in this issue).

The Thavil is a little known musical instrument. But B.M. Sundaram, a producer at the Pondy Station of A.I.R. threw a lot of light on the various aspects of its structure, and deployment. It was an erudite display. The Seminar had also Bhajana Sampradaya as a theme and Dr. S. Ramanathan, with his background of ancient Tamil music, made a scholarly contribution. The Tamil, Andhra and Karnataka Bhajana Sampradayas were demonstrated by accredited representatives—a great and vital link with our religion, which as an art form has all but snapped. One cannot too highly thank Dr. Seetha, Professor of Music, Madras University and Sri Tirugnanasambandam, Director of I.T.C. for their strenuous efforts. The full texts of the several papers presented at the Seminar will be published by the Institute and the University of Madras and will be available in due course.

Kala Mandir Trust

Aside from the I.T.C. (whose resources are colossal), the Enfield group is the only business outfit that has a claim for uniqueness in patronage, in that it has selected the young colts, viz. Neyveli Santhanagopalan (disciple of T. N. Seshagopalan), for vocal M. A. Krishnaswami (son of violinist M. S. Anantharaman) for Violin; R. Ramesh (disciple of Karaikudi Mani) the mridangist and V. Suresh the ghatam player, for employment on decent terms. These boys need perform desk work only if they want to (all of them are graduates) but the Trust has made it crystal clear to them that they are expected to concentrate

on the art under their respective gurus and make their mark in the field and not in the files.

On 4th December 1985, the above quartette were concerned in a recital arranged by the Trust in the small hall of the Music Academy, which was attended by *rasikas* as well as musicians. Veteran Semmangudi Srinivasa Iyer was present and spoke. The young musicians gave a very good account of themselves, Santhanagopalan has a dependable voice, a sharp musical brain and good affinity to *laya*, fluent *raga alapanas*, *swara* singing. His overall approach reflected his guru's strong points. This *prima facie* is a very good augury for the future as it portends a high standard of musical proficiency

The evolution from talent to greatness is an U-turn. Santhanagopalan should not long delay his transition from profuseness to condensation (in *raga vistara* especially) or from sturdiness and vigour to melody and grace. No one will teach him where to draw the line between core emphasis, decoration and simplicity. 'Less is more' is often a good motto for ambitious and talented youth. As he gathers more experience, he would no doubt learn instinctively what to leave out and what to express, just as in a great drawing the lines left out are of paramount importance. Notes should not be played but caressed; there needs to be a convincing, total flow of clean, graceful music, capsuled in restraint, proportion and taste. The violinist Krishnaswami has evidently not gone through the mill yet. In mridangam R. Ramesh has arrived in many senses of the word and V. Suresh promises to become a good Ghatam player.

Well done Kalamandir Trust! Hearty congratulations to its Chairman, Sri S. Viswanathan, for blazing a new trial in patronage to art and for his conceptual originality.

Youth festival : Saraswathi - A. I. R. combine

Sri N. V. Subramaniam, President of "Saraswathi" was certainly not indulging in tall claims when he described "Saraswathi" as less a *sangitha sabha* than a movement. As we observed on a previous occasion, its activities have helped to involve the listener in the programmes, lectures and demonstrations devised to bring out in clear focus the greatness of Carnatic music. In November, NVS succeeded in selling to the Radio Station at Madras, the idea of conducting a music festival featuring the bright new stars on the musical horizon. Official agencies are generally slow to pick up a cue but this time it was not a hard-sell and a hearty response came from the Director of the Madras Station, Shri R. N. Nair, who is himself well known in literary circles and whose culture is broad-spectrum. And between Saraswathi and A.I.R. they evolved a pretty festival of flowering youth, very appropriate in an International Youth Year.

Dr. H. V. Hande, the Minister of Health, T. N. inaugurated the series on 30-11-1985 with a thoughtful speech. Sri K. Rajaram, Minister of Industries, presided over the valedictory function on 3-12-1985. There were vocal, flute, violin duet and gottuvadyam recitals by a dozen boys and girls. The music was of a reasonably good quality. The recitals took place before an invited audience at the Mylapore Fine Arts Society hall but were also broadcast later on the A.I.R., Madras. The ticklish job of selecting and organising the artists was performed ably by Sangitha Bhushanam Sri S. Gnanas-kandan, the competent and popular Producer at A.I.R., Madras. A worthwhile adventure for Sri R.N. Nair and Sri NVS. Thanks for showing to the public the silver lining in the cloud overhanging our music.

Sri Shanmukhananda Fine Arts & Sangeetha Sabha, Bombay

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உபாங்க வர்ஜ ராகங்களின் பெயர்கள்

By

Srimathy D. Pattammal

நம்முடைய கர்னாடக சங்கீதத்திலுள்ள ஸ்வரங்கள், சப்தஸ்வரங்களாகும். அவைகளில், ஷட்ஜம், பஞ்சமம் நீங்க மற்றவை வீக்ருதிஸ்வரங்களென்றும், அவைகளின் பேதங்களைக்கொண்டு, 72 மேளங்கள் ஏற்பட்டது என்பதும் யாவரும் அறிந்ததே.

இதில் ஒவ்வொரு மேளத்திலும், வர்ஜ வக்ர பேதங்களினால் உண்டாகக்கூடிய இராகங்கள் பல பல. அதில் வக்ர ராகங்கள் எவ்வளவு உண்டாகலாம் என்று வரையறுக்க முடியாது. ஆனால் வர்ஜ ராகங்கள், எண்ணிக்கையில் அதிகமானாலும், குறிப்பிட்டுச் சொல்லும் அளவிற்கு கணக்கிடலடங்கும்.

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ஆக 483 வகை வர்ஜ கிரமங்கள் ஏற்பட வழியுண்டு.

இதேமாதிரி 72 மேளத்திற்கும் உண்டாக வழியுண்டு. இவைகளை எட்டில் குறிப்பிடலாமே தவிர நடைமுறையில், அனைத்தையும் பாடி உருவாக்க முடியாது.

வக்ர ராகங்கள், கணக்கிடலடங்காமல் ஏற்பட வழியிருந்தாலும், பிரஸித்தமான

ராகங்கள் தவிர புதியதாகவோ, அன்றி பிரஸித்தமாகாத வக்ர ராகங்களைப் பாடியோ, பிறர் அறியாதபடி செய்த தில்லை. ஆனால் வர்ஜ கிரமங்களில் அப்படியில்லை. பிரஸித்தமாகாத கிரமங்களைப் பாடுகிறார்கள். சமீபகாலத்தில், ரேவதி, சமனீசரஞ்சனி, ஜனசம்மோதினி போன்ற ராகங்கள் பிரபலமாகி வந்துள்ளன.

483 வர்ஜ கிரமங்களில் சில வர்ஜ கிரமங்கள், சில மேளங்களுக்குப் பொது வாகப்போவதாகவிரும்ந்தாலும் மீதம் 28632 வர்ஜ ராகங்கள் உள்ளன. இவையனைத்திற்கும் பெயரைத் தெரிந்துகொள்வது என்பது சாத்தியமில்லை.

நம் முன்னோர்கள் இவற்றிற்கு பெயரிட முன்வந்து, ஒரு சில ஆயிரங்கட்கு பெயரிட்டுள்ளனர். இதனை யார், எப்போது எதை அடிப்படையாகக்கொண்டு பெயரிட்டனர் என்பது புலப்படவில்லை. எல்லா ராகங்களுக்கும் பெயர் கொடுக்கப்படவில்லை. கொடுத்த பெயர்களிலும் சில (சிரண்டி, காஷ்யபி, வக்கல், புத்தன, அவிகரை, ஹெஜ்ஜஜ்ஜி) போன்று வெறும் எழுத்துக் கூட்டாக உள்ளதே தவிர ஒரு அர்த்தமும் இருப்பதாகத் தெரியவில்லை. பெயர் வைத்து அலுத்து கடைசியில் விட்டுவிட்டனர் போலும். ஒருவேளை கொடுத்த கிரமங்கள் எல்லாம் பாடக்கூடியவையா? என்றால் அதுமில்லை. பாடக்கூடிய பல கிரமங்களுக்கு பெயர் கொடுக்கப்படாமலுமுள்ளது.

இது தவிர ஒரே கிரமத்திற்கு கர்னாடக தேசத்துக்காரர் ஓர் பெயரும்

தெலுங்கு தேசத்துக்காரர் ஓர் பெயரும் கொடுத்துள்ளனர். இவ்விரண்டு புத்த கத்தையும் பாராமல் இன்னும் ஒருவர், இந்த ராகத்தில் பாட்டையும் கவனம் செய்து, அந்த ராகத்திற்கு மற்றொரு பெயரும் அளித்துவிடுவார். இப்படியாக ஒரே ராகத்திற்குப் பல பெயர்கள் ஏற்பட்டுவிடுகிறது. (உதாரணம்: லலித:— அனுமயன், நேபாளகௌள. பின்ன கௌள, வினோதினி, சுத்ததோடி இதே போல் லலித தன்யாசி—சுத்த தன்யாசி, ஆபுரு வஜ்ரகாந்தி, தேவகாந்தாரம்). இதனால் பல குழப்பங்கள் ஏற்படுகிறது.

இராகங்களுக்கு பெயரிட்டவர்களும் அந்த ராகம் தேறாமா? தேறாதா? என்று யோசியாமல், கிரமங்களை எழுதி பெயரிட்டுள்ளனர். மொத்த ராகத்திற்குப் பெயர் அளித்திருந்தாலும், புதிய ராகத்தை 'டெவலப்' செய்பவர்கள், இதைப்பார்த்து பெயரை வைக்கலாம். இக் குழப்பங்களில்லாமற் போயினும் 28632 ராகங்களையும் எப்படி ரூபகம் வைத்துக்கொள்வது? ஒருக்காலும் சாத்தியமில்லை.

உதாரணமாக பக்கத்து வீட்டில் 8, 9 பெண்கள் இருந்தால், நாம் அவர்களைக் குறிப்பிடும்பொழுது, 5வது பெண், 7வது பெண் என்றுதான் கூறுவோம். காரணமென்னவென்றால், அவர்களின் பெயர்கள் நம் மூளையில் பதிவாவதில்லை. அது போல் 72 மேளங்களில் ஒன்றை, யாராவது பாடும்பொழுது, பழக்கமான, தெரிந்த ராகமானால் பட்டுண்டு பெயரைச் சொல்லிவிடுவோம். பழக்கமில்லாத ராகமானால், ஸ்வரஸ்தானத்தைக் கொண்டு அது இத்தனாவது மேளம் என்றுதான் சொல்வோம். பெயர் ரூபகத்திற்கு வராது. அது பெரிய தவறுமில்லை. பெயர் தெரியவேண்டிய அவசியமுமில்லை.

இதுவே இந்த லக்ஷணமென்றால் பல்லாயிரக்கணக்கான வர்ஜ ராகங்களை எப்படி ரூபகம் வைத்துக்கொள்வது? அவ்வளவு ராகங்களும் பாடக்கூடியதாக இல்லாவிட்டாலும், பல பல கிரமங்கள் இன்னும் வெளிவராமல் உள்ளது.

தற்போது 600 ராகங்களே பழக்கத்தில் உள்ளது. கர்னாடக சங்கீதத்தின் வளர்ச்சியில் கருத்துள்ளவர்கள், ஒவ்வொருவரும் ஒரு புது ராகக் கிரமத்தை யெடுத்துக்கொண்டு நன்கு டெவலப் செய்ய வேண்டும். அப்படிச் செய்தால் தான் அதிகப்படி ராகங்கள் பழக்கத்திற்கு வரும். சமீபகாலத்தில் பல புதிய ராகங்கள் பழக்கத்திற்கு வந்துகொண்டிருக்கிறது.

ஆனால் ஒருசிலர் இருக்கும் ராகமே போதுமென்கின்றனர். அப்படியே நம் முன்னோர்களும் நினைத்திருந்தால், நமக்கு இவ்வளவு ராகங்கள் கிடைத்திருக்காது. வருங்காலத்தில் இன்னும் பல ராகங்கள் பழக்கத்திற்கு வரத்தான் செய்யும். இதில் சந்தேகமில்லை.

இப்படி வர்ஜ ராகங்கள் அதிகரிக்கும் பொழுது பெயர் குழப்பம் வராதிருக்க 72 மேளங்களிலும் பெயர்கள் கொடுத்துள்ள ராகப்பட்டியலை ஆய்ந்து, அதனின்றும் பிரசித்தமான ராகங்களாக 483 வர்ஜ கிரமங்களை பொறுக்கியெடுத்து, ஒரு ராகத்தின் பெயரையே, அதே கிரமமாக 72 மேளத்திலுமுதிக்கும் ராகங்களுக்கும் இட்டு, அதனுடைய தாய் மேளத்தின் நம்பரைக் குறித்தால் போதும்.

உதாரணமாக: மோஹனம் கிரமத்தை எடுத்துக்கொள்வோம். இது ஹரி காம் போதியின் ஜன்யம். இதே கிரமத்தில்

மாயாமாளவ கௌள ராகத்திலுள்ளதற்கு ரேவகுப்தி என்கிறோம். கனகாங்கியிலுள்ளதற்கு 'ரங்கநாயகி' என்கிறோம்.

இப்படியாக 72 பெயர் நினைவு வைத்துக்கொள்வதற்குப்பதில், அந்தந்த மேளத்தின் மோகனம் என்றால் போதும். உதாரணமாக:

மோகனம் — 28. மோஹனம்

ரேவகுப்தி — 15. மோஹனம்

ரங்கநாயகி — 1. மோஹனம்.

இதேமாதிரி கூறினால், பழக்கப்பட்ட, அழகான பெயர்களே ராகங்களுக்கு நிலைக்கும்.

இதேமாதிரி, பிலஹரி, ஹிந்தோளம், சுத்தசாவேரி, தன்யாசி, மலையமாருதம், வலசி, ஆபோகி, ஸ்ரீரஞ்சனி, ஹம்ஸா னந்தி, காம்போஜி, சாவேரி, முகாரி, கேதார கௌளம், பௌளி மாதிரி வர்ஜ ராகங்களனைத்திற்கும் கூறலாம்.

இதனால் 483 வர்ஜ கிரமங்களுக்கு மட்டும் பெயர் தெரிந்தால் போதும். ரூபகம் வைத்துக்கொள்வதும் சுலபம்.

பிரபலமாகியுள்ள வர்ஜ ராகங்களினின்றும், பிரபலமாகாமல் புத்தகத்தில் பெயர் கொடுக்கப்பட்டுள்ளவற்றினின்றும் 483 வர்ஜ கிரமங்களுக்கும் பெயர் கிடைப்பது அரிதாகவுள்ளது. இந்த கிரமம் நீங்க என் கருத்திலுதித்த ஓர் யுக்தியை ஆசையுடனும், ஆனந்தத்துடனும், பயபக்தியுடனும் சங்கீதத்தின் சிறந்த பெரியோர்கள் முன் சமர்ப்பிக்கின்றேன்.

ஜன்ய ராகங்களின் வர்ஜ வகைகள் 8 விதமென்று பார்த்தோம். அவைகளில் 5 பிரிவில் ஓளடவம் வருகின்றது. அதாவது

(1) ஓளடவ சம்பூர்ணம் (2) சம்பூர்ண ஓளடவம் (3) ஓளடவ ஷாடவம் (4) ஷாடவ ஓளடவம் (5) ஓளடவ ஓளடவம் என்றவாறு அமைந்துள்ளது. நிகமபதரியைக் கொண்டு நிக, ரிம, ரிப, ரித, ரிசி, கம, கப, கத, கரி, மப, மக, மரி, பத, பரி, தரி ஆக 15 விதத்தில் ஒவ்வொரு ஓளடவ வகை ராகங்களிலும், ஆரோகண அவரோகணங்களில் வர்ஜமாக வருகின்றது. $225 + 90 + 90 + 15 + 15 = 435$ 435 வர்ஜ ராகங்களுக்கும் இவைகளே திரும்பத்திரும்ப வருகின்றது.

இதற்கு நாம் ஓர் அடையாளப் பெயர் அல்லது ஸ்திரப் பெயர் வைத்துவிட்டால் இதைக்கொண்டு, சப்தஸ்ரவங்களால் ஏற்படும் வர்ஜ ராகங்களனைத்திற்கும் அர்த்தமுள்ள பெயரை வைத்துவிடலாம். நாம் வைப்பதாவது தானே அமைந்துவிடும். பெயரைக்கொண்டே, ஆரோகண, அவரோகணம் தெரிந்துவிடும். ஓர் வர்ஜ ராகத்தைக் குறிக்க, மேள நம்பரைக் குறித்து, இப்பெயரையும் கூறினால் சுலபமாகக் கையாள முடியும்.

கீழ்க்கண்ட பெயர்களை கவனிக்கவும்.

1	நிக - முக	முகமொன்று எனக் கொள்க
2	ரிம - கர	கரமிரண்டு எனக் கொள்க
3	ரிப - ருத்ர	ருத்ரனுக்கு முன்று கண்
4	ரித - கால	காலங்கள் நான்காம்
5	ரிசி - பூத	ஐந்து பூதங்களாகும்
6	கம - குஹ	குஹனுக்கு தலை ஆறு
7	கப - ஸ்வர	ஸ்வரங்கள் ஏழு

8 கத-லக்ஷ்மி அஷ்டலக்ஷ்மி யென் பதில்லையா

9 கரி-க்ரஹ க்ரஹங்கள் ஒன்ப தாம்

10 மப - கமக கமகங்கள் தசவித முண்டு

11 மத - கும்ப ராசிகளில் 11-வது கும்பராசி

12 மரி - சக்ர மேளகர்த்தா சக்ரம் 12

13 பத-ஹஸ்த நக்ஷத்ரி தத்தில் 13-வது ஹஸ்த

14 பரி-லோக 14 லோகமென்பது யாவருமறிந்ததே

15 தரி-பூர்ணிம 15-வது திதி பூர்ணிமா

இவ்வாறு அர்த்தத்துடன் இந்த 15 ஜோடிகளுக்கும் பெயர் அளிக்கப்பட்டுள் ளது.

ஸப்தஸ்வரங்களின் பெயர்களை ஞாப கம் வைத்துக்கொள்வதைப்போல் இந்த 15 வகை ஜோடிகளையும், மனத்தில் பதித்துவிட்டால், வர்ஜ ராகங்களினைத் திற்கும் அர்த்தமுள்ள பெயர் கிடைத்து விடும். 28932 பெயர் ஞாபகம் வைக்க வேண்டாம். எல்லோரும் ஒரேமாதிரி பெயர்க்கையே வைக்க நேரிடும். பல குழப் பங்கள் தீருமென்று முழு, மன, உறுதி யுடன் ஸதரியமாக கூறுவேன்.

இப்பது வழியில் சில குறிப்புகள்;

ஓர் வர்ஜ ராகத்தில் அதனுடைய ஆரோகண வர்ஜத்தை முதலிலும், பின் னர் அவரோக வர்ஜத்தையும் கூற வேண் டும். வர்ஜமேயில்லாவிட்டால் பூஜ்ய என்று சொல்லவேண்டும். ஒரு ஸ்வரம் வர்ஜமானால் முறையே ரி - ரிஷப, க - காந்

தார, ம-மத்யம, ப-பஞ்சம, த-தைவத்- நி-நிஷாத என்றும் கொள்ளவேண்டும். இரண்டு ஸ்வரங்கள் வர்ஜமானால், 15 வகையில் எந்த வகை யென்று தெளிந்து கூறவேண்டும். ஷாடவ ஷாடவங்களிலும், ஔடவ ஔடவங்களிலும். ஆரோகண மும், அவரோகணமும், ஒரேகிரமமாக இருந்தால் அக்கிரமத்தை இரு முறை சொல்லாமல் உபய முதலில் சொல்லி ஒரு முறை வர்ஜ ஸ்வரங்கள் பெயரைச் சொன்னால் போதும்.

உதாரணத்திற்கு ரி, க, ம ஸ்வரங்களை எடுத்துக் கொள்வோம்.

அமைப்பு:—

ஷாடவ சம்பூர்ணம்—ரிஷப பூஜ்ய சம்பூர்ணஷாடவம்—பூஜ்ய ரிஷபம்

ஔடவ சம்பூர்ணம்—முக பூஜ்ய

சம்பூர்ண ஔடவம்: பூஜ்ய முக

ஷாடவ ஔடவம்: ரிஷப முக

ஔடவ ஷாடவ: முகரிஷப

ஷாடவ ஷாடவ: உபயரிஷப (ரி ரி)

ஷாடவ: ஷாடவ: ரிஷப காந்தார (ரி-க)

ஔடவ ஔடவ: முககுஹ (ரி-க-ம)

ஔடவ ஔடவ: உபயமுக (ரி-க-ரி)

இன்னொன்றும் கவனிக்கவும்: ரிக, ரிம, ரிப, ரித, ரிநி ஆக ரி வகையில் 5 ஜோடி ஆகிறது.

அதேபோல், க வகையில் கம, கப, கத, கரி ஆக நான்குவகை யாகிறது.

மப, மத, மரி, என்று மதினுசில் மூன்று பத, பரி, என்று பவைக் கொண்டு இரண்டும் தரி ஒன்றுதான். ஆக 5+4+3+2+1 ஆக 15 ஆகிறது.

மொத்தம் ஞாபகம் வைக்கவேண்டியது.

ரி, க, ம, ப, த, நி இவைகளின் பெயர் கள், ரிக, ரிம, ரிப, ரித, ரிநி, கம, கப, கத, கரி, மப, மத, மரி, பத, பரி, தரி இவை களின் பெயர்கள் உபய, பூஜ்ய ஆக 23 பெயர்களை நன்கு மனத்தில் பாடம்செய்து கொண்டு விட்டால் 28632 ஜன்ய ராகங் களுக்கும் பெயர் வைக்க திண்டாடவேண்

டாம், ராகத்தின் பெயரிலேயே ஆரோ கணம் அவரோகணம் தெரிந்துவிடும். அர்த்தமுள்ள பெயராகவும் அமைந்து விடும்.

இக்கருத்தினை யாவரும் ஏற்பர் என்று நம்புகிறேன்.

வர்ஜஸ்வரங்கள்

(1) மோகனம் : (28. உபயசக்ர) :	ஆ : ஸரிகபதஸ அ : ஸதபகரிஸ	} மரி ரிம }
(2) சுத்தசாவேரி : (உபயக்ரஹ) :	ஆ : ஸரிமபதஸ அ : ஸதபமரிஸ	} கரி ரிக }
(3) தன்யாசி : (கால பூஜ்ய) :	ஆ : ஸகம பரிஸ அ : ஸரிதபமகரிஸ	} ரித — }
(4) மலயமாருதம் : (15. உபய மத்யம்) :	ஆ : ஸரிகபத ரிஸ் அ : ஸரிகப கரிஸ	} ம ம }
(5) வலசி (15, உபய கர) :	ஆ : ஸகபதரிஸ் அ : ஸரிதபகஸ	} ரிம மரி }
(6) ஹரிந்தோளம் (8, உபயருத்ர) :	ஆ : ஸகமதரிஸ் அ : ஸரிதமகஸ	} ரிப பரி }
(7) ஆபோகி (22, உபய லோக) :	ஆ : ஸரிகமதஸ அ : ஸதமகரிஸ	} பரி ரிப }
(8) பூரீ ரஞ்சனி (22, உபய பஞ்சம) :	ஆ : ஸரிகமதரிஸ் அ : ஸரிதமகரிஸ	} ப ப }
(9) அம்ருதவர்ஷிணி (39, உபய கால) :	ஆ : ஸகமபரிஸ் அ : ஸரிபமகஸ	} ரித தரி }
(10) மத்யமாவதி (22, உபய லக்ஷ்மி) :	ஆ : ஸரிமபரிஸ் அ : ஸரிபமரிஸ	} கத தக }

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